SIR THOMAS LAWRENCE

BY

LORD RONALD SUTHERLAND GOWER, F.S.A.,

A TRUSTEE OF THE NATIONAL PORTRAIT GALLERY,

WITH A CATALOGUE OF THE ARTIST'S EXHIBITED AND ENGRAVED WORKS

COMPILED BY ALGERNON GRAVES, F.S.A.

GOUPIL & CO.,

FINE ART PUBLISHERS.

JEAN BOUSSOD, MANZI, JOYANT & CO., SUCCESSORS,

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SIR THOMAS LAWRENCE, P.R.A.

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SIR THOMAS LAWRENCE, P.R.A.

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No 248

EMILY, COUNTESS OF GLENGALL.

From the original painting by Lawrence, in the collection of Earl Stanhope.

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PORTRAIT OF SIR THOMAS LAWRENCE.

By himself.

From the original painting in the Royal Academy, Burlington House, London.

PREFACE.

As I have had occasion to point out in the following work upon the Life and Art of Sir Thomas Lawrence, the careers of painters who have attained to similar eminence present, in the majority of instances, details which, whilst of a purely personal nature, give an additional interest to the history of their struggles, their failures, and their success in their art. But Lawrence's life presents no such light and shade: his work was his life, his life was his work, and the story of unbroken and ever-increasing success places comparatively little material at the disposal of the biographer. Yet if the story of his career lacks the romantic interest of a Romney or the misfortunes of a Rembrandt, the unique position that Lawrence occupies in the history of English art entitles him to a lasting record in the annals of that art.

Following closely upon the three English masters of the eighteenth century—Reynolds, Gainsborough and Romney—Lawrence at once stepped into the position of the foremost portrait-painter in England, a position he maintained

until the day of his death. Like the greatest artists that the world has ever seen, he expressed the spirit of his age in his portraits; and if that age was somewhat lacking in picturesqueness, Lawrence's talent receives an added lustre from the fact that he has given us the loveliest women and the most important men of his time, with a fidelity, a consummate art, and an acute perception of character that the mere vagaries of fashion can neither conceal nor trammel.

Owing to the gracious kindness of Her Majesty the Queen, I have been enabled to include several portraits from the famous collection of Sir Thomas Lawrence's works at Windsor Castle, some of which have never been reproduced before. Most of these hang in the Waterloo Gallery or in the Corridor of the Castle. The portrait of Pope Pius VII. is one of the finest specimens of the art of portraiture that any English painter has produced, and in the superb half-length of Sir Walter Scott, as well as in the portrait of the Princess Charlotte in her childhood, we have works of the highest artistic merit, as well as of great historical interest and value.

I have to thank the Earl of Northbrook for allowing the two famous groups of his family to be reproduced from the originals at Stratton Park. One of these, containing portraits of Sir Francis Baring, J. Baring, and Charles Wall, is well-known by the fine mezzotint that was taken from it; this painting is in no way inferior to the celebrated group by Sir Joshua Reynolds containing the portraits of Lord Shelburne, Dunning and Barré, which is also at Stratton, and for which Lawrence's picture was painted as a *pendant*. Lawrence's second group of the Baring family, in which Mrs. Charles Wall, the daughter of Sir Francis Baring, and two beautiful Baring boys are prominent in the foreground, is perhaps less successful.

The Duchess of Abercorn has kindly allowed an interesting set of portraits of the Abercorn family to be reproduced. Some of these beautiful Hamiltons are alluded to in one of Lawrence's letters describing some theatricals in which he took part in 1803.

The group of lovely Wellesley sisters, the daughters of Lord Maryborough, brother of the first Duke of Wellington, drawn in chalk, was lent me for reproduction by the Duchess of Wellington, together with the chalk drawing of the wife of the Iron Duke: these drawings are at Apsley House. These three sisters were Lady Mary Wellesley (who married Sir Charles Bagot, Ambassador from England to France, and Governor-General of Canada), Lady Raglan, and Lady Burghersh, afterwards Countess of Westmorland, who, born in 1793, was the youngest of the three sisters and lived until 1879.

Lady Edith Ashley very kindly gave me leave to reproduce the two delightful portraits in oils of her grandmother, Lady Palmerston when Countess Cowper, and of Lady Palmerston's daughter, Lady Emily Cowper, who was in after years to become the devoted wife of Lord Shaftesbury. She was married to him in 1831, and we find him writing of her in his diary in the year 1872, on the anniversary of their wedding-day, "To-day, my wedding day! Forty-one years ago was I united to that dear, beautiful, true, and affectionate darling, my blessed Minny. What

PRINCESS CHARLOTTE.

From the original painting by Lawrence, in the Royal Collection, Windsor Castle.

a faithful, devoted, simple-hearted and captivating wife she has been and is to me! And what a mother!" And my thanks are also due to Lady Edith's brother, the Right Honourable Evelyn Ashley, for allowing me to reproduce the beautiful portrait of Emma, Lady Hamilton, at Broadlands, of which, I believe, no copy or engraving has ever been taken.

Lord Bathurst was good enough to allow the equestrian portrait of the great Duke of Wellington, painted by Lawrence for the third Earl Bathurst, to be photographed at Cirencester House for reproduction in this work, and also gave me permission to publish the following letter, which refers to the painting of the Duke's famous charger "Copenhagen" in this picture.

Russell Square,
August 1, 1817.

My Lord,

I have to intreat the favor of your Lordship's assistance respecting Copenhagen. Mr. C. Culling Smith wishes to be authoris'd to comply with my request of retaining him till Saturday next, by some express'd desire from your Lordship to that effect. Should this note meet you at a sufficiently leisure moment to allow you to write a line to Mr. Smith, the bearer can take it. Will your Lordship still further oblige me by ordering the immediate conveyance of the enclosed letter to the Duke of Wellington. I have completely sketch'd in the figure of Copenhagen, and should be more happy to shew it your Lordship in its present state, than a few days hence, and to-morrow I must begin to dead-color it. Should business call your Lordship to Town today, can you drive to me for five minutes at any time between one and six.

I have the honour to be, My lord,
Your Lordship's very devoted Servant,
THOS. LAWRENCE.

To my mind this is the most satisfactory, most worthy, and the noblest portrait of the Iron Duke that exists. Historically it is of the highest interest since it was painted soon after he returned to this country from the Continent after his defeat of Napoleon; the Duke is mounted on "Copenhagen" and wears the dress he wore at his crowning victory.

To Lady Walsingham I owe the lovely unfinished sketch of her grandmother, Mrs Locke of Norbury Park, whose son was so unfortunately drowned in the Lake of Como in the full flower of his youth.

To Lord Wallscourt I am indebted for the drawing of Mrs. John Angerstein, the sister-in-law of Mrs. Locke.

The charming double portrait of Lady Glengall was lent me by Countess Stanhope, Lady Glengall's grand-daughter.

I have also to thank Lady Colomb for the portrait of her great-aunt, the Marchioness of Thomond, niece of Sir Joshua Reynolds—a work in which Lawrence appears to have followed more closely than usual the manner and style of his great predecessor.

The portrait of the famous singer, Mrs. Bannister, here reproduced, is in the possession of Mr. Malcolm Wagner, through whose kindness I am enabled to publish it. In Elizabeth Harper, "Jack" Bannister had not only a

beautiful but a devoted wife; they are said to have lived together happily for nearly half a century.

My warmest thanks are due to Mr. Sidney Colvin and his assistants in the Print Room of the British Museum, who placed at my disposal the original drawings by Lawrence and the superb mezzotints published by Messrs. Colnaghi and Messrs. Graves, from which I have been able to select portraits which would not have been available otherwise for the illustration of the artist's talent.

My acknowledgments would be incomplete without referring to the numerous examples of Lawrence's work which I am able to include in this work through the facilities afforded by the authorities of the National Gallery and of the National Portrait Gallery.

In any arrangement of the works of a great artist, *variety* must be one of the principal guides to a satisfactory selection: with every prolific Master repetitions of pose, expression and general composition are inevitable; and such repetitions are frequently the case with Lawrence. It has been my object in the present series of reproductions to give such examples as would sufficiently display the best qualities and the most salient characteristics of Lawrence's work,—not to illustrate every individual criticism given in the text.

RONALD SUTHERLAND GOWER.

6th October, 1899.

MOTHER OF SIR THOMAS LAWRENCE.

From an engraving by Charles Lewis after Lawrence, in the British Museum.

SIR THOMAS LAWRENCE.

THE FIRST CHAPTER.

THE life of Sir Thomas Lawrence presents so unvarying a record of success, that it is necessarily lacking in those romantic episodes which lend a charm to the lives of so many famous painters, both English and foreign. He never struggled with poverty, or suffered any reverse of fortune; but the unique position that he occupies in English art and his own talents, as well as the many portraits that he painted of the leading people of his time, give an interest to all the details of his history. No life of Sir

Thomas has been written since the one published the year after his death, in two volumes, by D. E. Williams, and the short life in Allan Cunningham's work on the English Artists.

Sir Thomas Lawrence was born in Bristol (within a hundred yards of the place where the poet Southey first saw the light), on the 4th of May, 1769.

The future President of the Royal Academy and the most popular portrait painter of his period, was the son of an innkeeper who, at the time of Thomas' birth, kept an inn called the White Lion. He was the son of a clergyman, and had seen better days, and in his earlier years had studied and practised the law; but, apparently from carelessness, he had gradually descended through different grades of existence, having been, according to Cunningham, "successively attorney, poetaster, spouter of odes, actor, revenue officer, farmer, and publican, and prospered in none of these callings." The artist's mother, according to the antiquarian Lysons, was related to the Powis family, her maiden name having been Lucy Read, and her parents objecting to the union with the apparently thriftless Lawrence, disowned her after she had made a clandestine marriage with him. She possessed beauty and an amiable disposition, and was adored by her gifted son. In 1772 the young couple, with their child Thomas—who was the youngest of sixteen, the majority of whom, however, died in infancy—then aged three, left Bristol, where their affairs had become involved, and settled at Devizes, in which place Lawrence became landlord of the Black Bear Inn. Devizes in those days was frequently the resort of fashion going to and from Bath, and the Black Bear being the best inn in the town—as it still is according to Baedeker's Guide—it was always full of visitors after the London season was over. Travellers from Oxford to Bath also put up at the Black Bear, so that when, in later years, young Lawrence visited the University town, he was already known to many of the heads of colleges.

Thomas Lawrence was a most precocious child, and we hear that when only five years of age he would stand on the table and recite Milton and the odes of Collins to an admiring crowd; his drawings also at that early age showed real talent, his portraits being considered excellent. The proud

father would introduce him to his visitors in the following words, "Gentlemen, here's my son—will you have him recite from the poets, or take your portraits?" At the age of six he was sent to school near Bristol, but he had no regular education and possessed little knowledge beyond that acquired from learning some English poetry by heart. Lawrence was a beautiful child, with long fair hair. In Madame d'Arblay's Journal, written at Bath, April 7th, 1780, the author of "Evelina" describes her amazement at the precocity of young Lawrence. She first speaks of "the two daughters of our hostess" (at the Black Bear at Devizes). "We were extremely pleased with them and made them a long visit, which I wished to have been longer. But though these pretty girls struck us so much, the wonder of the family was yet to be produced. This was their brother, a most lovely boy of ten years of age, who seems to be not merely the wonder of their family, but of the times, for his astonishing skill in drawing. They protest he has never had any instruction, yet showed us some of his productions that were really beautiful. Those that were copies were delightful—those of his own composition amazing, though far inferior. I was also struck with the boy and his works."

Once Garrick on his way to Bath had heard the child declaim a passage from Shakespeare, and on returning to the Black Bear a month later, inquired of the elder Lawrence if 'Tommy had learnt any more speeches?' The great actor had his tea taken to the summer house in the inn-garden, bidding Tommy recite some more Shakespeare to him, and when he had finished, clapped him on the back, saying: "Bravely done, Tommy; whether will ye be, a painter or a player, eh?"

Prince Hoare, who lived at Bath, and who was what was then called a *cognoscente* and an oracle on art, was also an admirer of the precocious child and his gifts, praising both his recital of "Lycidas" and his drawings. Even when a child, Lawrence drew eyes most beautifully. "In the painting of the human eye," writes Cunningham, "Lawrence became afterwards unrivalled," and in later years Fuseli, the eccentric Swiss Academician, compared Lawrence's painting of eyes to that of Titian. Among others of the admirers of the infant prodigy was the great Siddons, who, in her solemn way, declared

that young Lawrence's voice was harmonious and his action just. Luckily for the young artist he had the advantage of seeing some good paintings, and there is a pretty story of his being found gazing longingly at a picture by Rubens in the gallery at Corsham Court, near Chippenham, the seat of Lord Methuen, — probably the painting by Rubens representing a wolf-hunt, mentioned by Waagen, in his "Galleries and Cabinets of Art in Great Britain," as "of so solid and masterly an execution." "I shall never be able to paint like that," the youth was heard to say.

In 1779, when young Lawrence was ten years of age, his family left Devizes and went to Oxford, where he became known to many of the Oxford dignitaries, among his early patrons there being the Bishops of Oxford and Llandaff, Lords Bathurst and Warwick, and Lady Egremont.

After no more sitters were to be obtained at Oxford, the Lawrences visited Weymouth, then George the Third's favourite seaside-resort, finally settling in Bath, where the eldest son, who was in holy orders, held the lectureship of St. Michael's Church. At Bath the Lawrences hired a house costing a hundred pounds a year, in which they let lodgings,—this rental as well as the fact that the daughters were sent to a boarding school showing that the family were in better financial circumstances.

It was at Bath that Lawrence commenced his life-work. At first his sketches and portraits, in pencil and chalk, had been priced at a guinea, but he now raised them to a guinea and a half. The great Siddons sat to him in the *rôle* of Aspasia in the "Grecian Daughter," and the portrait was considered so successful that it was engraved, and proved highly remunerative. Before Lawrence was twelve years of age he became the rage of all the rank and fashion of the town.

The future President's portraits were at this time oval in shape and generally half life-size, coloured crayons or black and red lead being the materials he mostly used.

There used to hang in the room at Chiswick House, in which Charles Fox died, a crayon-portrait by young Lawrence of the beautiful Duchess of Devonshire, drawn about this time, which, as I have recorded in another

LADY ACLAND AND HER TWO SONS, ARTHUR AND THOMAS.

From a mezzotint engraving by Samuel Cousins after Lawrence, in the British Museum.

work on the artist, was "doubly interesting, not only from being a very early work by the future President of the Royal Academy and the likeness of a celebrity, but also because it proves that in those early days Lawrence did not flatter his sitters, even when they were duchesses, and professional beauties to boot."

As the boy-artist's reputation grew in Bath the number of his sitters rapidly increased until he was drawing as many as four pastels a week, although he had again raised his price, this time from a guinea and a half to three guineas. It is not very clear, however, at what age he attempted his first imaginative work, which was no less ambitious a subject than Christ bearing the Cross, a picture some eight feet in length. This painting has disappeared, and the world is probably not a loser, but one regrets the loss of the portrait of himself, three-quarter life-size, of which he wrote to his mother that, "excepting Sir Joshua, for the painting of a head, I would risk my reputation with any painter in London." He had, as these words showed, the ambition to compete with the best painters of the day in the metropolis.

Lawrence was now in his seventeenth year, full of life and enthusiasm, beautiful in feature, and already famous as far as provincial fame could go. But he naturally aspired to a wider sphere of fame, and the fact that Sir Joshua Reynolds, Gainsborough and Romney were in their zenith, made this wish still more intense; his biographer says of him at this period, "he began to thirst for distinction in the great fountain of honour."

In 1787 the wish of Lawrence's heart was realised, and we find the young painter, then eighteen, established in rooms in what was then known as Leicester Fields—the present Leicester Square. He was accompanied to London by his father, and on the thirteenth of September of that year he was admitted as a student of the Royal Academy.

Armed with a letter of introduction from Prince Hoare, one of Lawrence's Bath patrons, a member of the Dilettanti Society, and Secretary for Foreign Correspondence to the Royal Academy, Lawrence obtained an interview with Sir Joshua Reynolds, and as a specimen of his ability and artistic skill he took to the President an oil portrait of himself, painted in 1786. He

was kindly received by the courtly old Sir Joshua, who praised the work and spoke most encouragingly to the young artist. "You have been looking at the old masters, I see," he said, "but my advice is this : study Nature! study Nature!" As long as Sir Joshua lived—it was only a short time, however, after this interview—he always showed much kindness to Lawrence, who visited him frequently.

Howard, the Royal Academician and the Secretary of the Royal Academy, bears high testimony to young Lawrence's work at this particular point in his career. "His proficiency in drawing, even at that time," he said, "was such as to leave all his competitors in the antique school far behind him. His personal attractions were as remarkable as his talent; altogether he excited a great sensation, and seemed to the admiring students as nothing less than a young Raphael suddenly dropt among them He was very handsome, and his chestnut locks flowing on his shoulders gave him a romantic appearance."

Mr. (afterwards Sir Martin) Shee, a future President of the Academy, wrote of Lawrence that, "his patience and perseverance were something quite out of the common ;" in fact, from the age of ten to the day of his death, half a century later, Lawrence worked without a pause. He was gifted with an extraordinary facility for seizing upon a likeness, and he possessed artistic talent of the highest order. He knew his own deficiencies and was not contented with his measure of success, but studied even when he was President of the Royal Academy and member of half a dozen foreign academies, as laboriously as he did when he first came up to London and began portrait-painting under the eye of the great Sir Joshua. Two years later Shee writes of Lawrence, "He is a very genteel, handsome young man, but rather effeminate in his manner. A newspaper that puffs him very much says that "he is not yet one and twenty; and I am told by the students who knew him in Bath that he is three and twenty. . . . He is wonderfully laborious in his manner of painting, and has the most uncommon patience and perseverance. As yet he has had the advantage of me in length of practice and opportunities of improvement. This is his fifth year of exhibiting in London." This statement,

however, was surely a mistake, as Lawrence only began his London career in 1787. "His price is ten guineas a head, and I hear he intends raising it. There is no young artist in London bids so fair to arrive at excellence, and I have no doubt he will, if he is careful, soon make a fortune." Although this prophecy of making a fortune came true in a sense, Lawrence was always in want of money. He invariably spent more quickly than he earned, and it has always been a mystery as to what became of his wealth which, as writes one of his biographers, "melted away like snow upon thatch and dropped through a thousand invisible openings." He afterwards alluded to the circumstance himself and ingenuously acknowledged that he won much, and without being a man of expense, spent it all. His poverty in early life is not to be wondered at. He allowed his father and mother three hundred a year, and subscribed a bond in addition for a large sum, part of which he actually paid. "I began life wrongly," he wrote in a letter to a friend on the subject of his money transactions.

Lawrence now attempted some imaginative works, one of these being a picture of "Homer reciting the Iliad to the Greeks," a commission from Payne Knight, an accomplished man of taste, and a scholar. This work is said to have been good in drawing and in colour, but "deficient in sentiment." He was more successful in a full-length portrait he painted about this time of the celebrated actress, Miss Farren, afterwards Lady Derby, a picture that at once placed him in the first rank of portrait-painters and gave the impetus to his marvellously successful career. This work was exhibited in 1790. The winsome lady is dressed in fur, although all about blooms a summer landscape. She is in the act of taking off her sable-trimmed cloak, a movement the grace of which Lawrence saw at once, and fixed for ever on his canvas. It was the picture of the year, and was one of the most successful prints of an age of beautiful prints, being engraved, stippled in colour, and reproduced in countless numbers. Since that time it has been reproduced in every variety of manner known to the lithographer and the process block-maker. Apropos of this picture, it is recorded that Lawrence being annoyed by the hypercriticism bestowed on the work with regard to the "propriety of

the costume," was consoled by Edmund Burke saying to him "Never mind what the critics say, for painters' proprieties are the best."

A still greater beauty than Miss Farren sat to Lawrence about this time, namely, Emma, Lady Hamilton, and a print was engraved from the drawing he made of "Nelson's Enchantress," and published in 1791. There is a letter from the artist to his friend Lysons, the famous antiquary, unluckily undated, in which he says, "A particular friend of mine promises to get me introduced to Sir William Hamilton's to see the wonderful woman you have doubtless heard of—Mrs. Hart;" and to judge by the exquisite drawing in the British Museum, Lawrence was worthy of his lovely model.

Hoppner, who was ten years older than Lawrence, had been for some time the favourite painter of George, Prince of Wales, with the result that half the smart ladies of the town sat to him. But the King, who allowed the Queen's and Princess Amelia's portraits to be painted by Lawrence, became so much interested in him that, on the death of Sir Joshua Reynolds, in February 1792, he decided that the young painter, then not twenty-three years of age and not yet a full member of the Academy, should be appointed to the post of "Painter in Ordinary," an office that had been filled by the late President. "Never perhaps in this country," writes Redgrave in his account of Lawrence, "had a man so young, so uneducated, and so untried in his art, advanced as it were *per saltum* to the honours and emoluments of the profession." The King's favourite painter was the American, Benjamin West, Sir Joshua's successor in the Presidential chair, and Windsor was filled with his historical pictures, which, although once valuable, would not now fetch even a modest sum if they were sold at Christie's. Gainsborough had painted the whole Royal family and some of them frequently, but, by some strange want of artistic sense, George the Third passed over the supreme merits of Sir Joshua Reynolds, who seldom received a commission from either of their Majesties; and although he painted their portraits twice, it was at his own request and at his own expense.

The King had evidently been delighted with the portrait of the Queen in oils and another of the Princess Amelia, which were exhibited in 1790, and

MISS FARREN (AFTERWARDS COUNTESS OF DERBY).

From an engraving in stipple by F. Bartolozzi, after Lawrence.

although one of the laws of the Academy admitted no associate under twenty-four years of age, His Majesty expressed so strong a desire that Lawrence should be elected, that, on the tenth of November, 1791, he was made a *supplemental* associate, an appointment which had never been made before. The following year, as has already been said, the King appointed Lawrence to the post of his Principal Painter in Ordinary, and about the same time he was elected a member of the Dilettanti Society, that Society's law, that no candidate who had not crossed the Alps should be eligible for membership, being waived in his favour. In addition to being made a member, he was elected to the office of Painter to the Dilettanti, an office which had been filled by Sir Joshua Reynolds, and was commissioned by the King to paint whole-length portraits of himself and Queen Charlotte, to be presented by Lord Macartney, then Ambassador in the Celestial Empire, to the Emperor of China.

His success being firmly established, Lawrence (about 1790) moved to a more fashionable quarter of the town, leaving his rooms in Leicester Fields for a handsome apartment in Old Bond Street, appointing his friend Farington his secretary. But in spite of his success he was always in debt, and in after-years, alluding to this particular period of his life, he himself said, "I spent more money than I earned, and involved myself in debt, for which I have been paying heavy interest." At this time his price for a full-length portrait was a hundred guineas; for a half-length portrait, fifty guineas; and for a head, twenty-five guineas.

His astonishing success naturally brought him enmities and jealousies, and his work was sharply criticised. Among the most bitter of his enemies was a scurrilous writer named Williams, who wrote under the name of Antony Pasquin; another was Wolcot (Peter Pindar). The style of the former critic may be gathered from the following description of some of Lawrence's portraits. "(1) This is a likeness of Sir Gilbert Elliot; as this portrait is not finished, I shall forbear to investigate its merits or demerits. (2) Portrait of an Archbishop. It conveys a full idea of the florid, well-fed visage of this fortunate arch-prelate, and a monk better appointed never sighed before the tomb of Becket. (3) Portrait of a Nobleman. This is a likeness of Lord Auckland, a man

to whom the capricious goddess has been equally bountiful. This heterogeneous nobleman is so fantastically enveloped in drapery that I cannot ascertain what is meant for his coat, and what for the curtain : they are all of the same strength and importance. He appears to think so intensely that his eyeballs seem bursting from their spheres. (4) Portrait of a Lady of Quality. This is a whole length of Lady Emily Hobart in the character of Irene. The face is chalky and sickly; the robe is so white, and so unencumbered with shadow, that it might pass for an habiliment of porcelain texture. While I viewed it I was betrayed from the recollection of the surrounding objects, and I momentarily imagined that if I cast a stone at the vestment I should shiver it to pieces. (5) Portrait of a Gentleman. This, I believe, is the portrait of Mr. (Payne) Knight, and is repulsive in the attitude. It fills one with the idea of an irascible pedagogue explaining Euclid to a dunce. Mr. Lawrence began his professional career upon a false and delusive principle. His portraits were delicate, but not true; and because he met the approbation of a few fashionable spinsters, he vainly imagined that his labours were perfect. He may claim the merit, like Epicurus of old, of being self-taught. If he had enjoyed the advantage of having studied in Italy, and been bred in the school of the Caracci, instead of the seminaries of Somersetshire, I think he might have ranked among the most prominent masters in either of the Roman or Florentine Academies. All the assistance he had to cultivate his genius was the unremitting attention of a tender father, who, though he knew but little of the arts, knew much of his duty. It is but justice to Mr. Lawrence to say that he repays this parental kindness with the most filial piety." Pasquin was especially objectionable in dealing with Lawrence's efforts at imaginative and historical paintings : "Swift," he says, "in his advice to a young divine, recommends him to abstain from attempts at wit ; for it was possible he might not possess any. For the same reason I would recommend to Mr. Lawrence to discontinue his attempts at the sublime in painting ; it is dangerous ground where to fail is to be contemptible. He has not enough ballast in his mind. The most important effort of a young painter should be to yoke his imagination in the trammels of reason, so that the sober movements of the one

may set boundaries to the wildnesses of the other. Though this is truly difficult, it must be effected; or else the licentiousness of that quiet creating spirit will only give variegated monsters to the sight which can never be subservient to historic truth or moral allegory." Lawrence at this period seems to have had a great desire to become an historical painter, but his common-sense did not allow him to leave off his portrait-painting, one of the most interesting of his sitters about this time being the poet Cowper, whose portrait was exhibited in 1795, in which year the painter was elected as a member of the Royal Academy. A considerable amount of correspondence passed between the poet and the painter, and in inviting Lawrence to visit him at Weston, Cowper asks him, "When will you give me a drawing of the old oak?"

A large canvas, exhibited by Lawrence in 1797, was the outcome of his desire to become an imaginative painter. It was an attempt to show Satan calling up his legions, with the title "Awake, arise, or be for ever fallen!" and was an ambitious work upon a gigantic scale; it was also a gigantic failure, being received with a storm of detraction. Fuseli swore in his broken English that Lawrence had stolen his Satan from him, and Lawrence, quite aware that the Swiss Academician had accused him of plagiarism, told Cunningham that the figure of Satan occasioned the only "interruption" in a friendship of many years' standing. Lawrence thus described the source of his Satan to Cunningham. "He (Fuseli) was, as you know, a great admirer of Milton, from whom he had made many sketches. When he first saw my Satan, he was nettled, and said, 'You borrowed the idea from me.' 'In truth, I did take the idea from you,' I said, 'but it was from your person, not from your paintings. When we were together at Stackpole Court, in Pembrokeshire, you may remember how you stood on yon high rock, which overlooks the bay of Bristol, and gazed down upon the sea which rolled so magnificently below. You were in raptures; and while you were crying: 'Grand! Grand! Jesu Christ, how grand! how terrific!' you put yourself in a wild posture; I thought on the Devil looking into the abyss, and took a slight sketch of you at the moment: here it is. My Satan's posture now, was yours then.'" The ill-conditioned and

acidulous Pasquin was naturally not behindhand with his animadversions upon this unfortunate picture. "The figure of Satan," he said, "is colossal and very ill drawn; the body is so disproportioned to the extremities, that it appears all legs and arms, and might at a distance be taken for a sign of the Spread Eagle. The colouring has as little analogy to truth as the contour; for it is so coloured that it conveys an idea of a mad sugar-baker dancing naked in the conflagration of his own treacle." This picture now hangs in the Diploma Gallery at Burlington House.

It was fortunate for Lawrence's fame that he seldom attempted the painting of such imaginary works as this Satan; and although in 1793 he painted "Prospero raising the Storm," this picture has fortunately disappeared, for, dissatisfied with its effect, he painted a portrait of Kemble in the part of "Rolla" over it. After Lawrence's death Sir Walter Scott, writing to Wilkie, expresses his regret that the President of the Royal Academy did not paint "historical subjects," and remarks that, like Sir Joshua, Lawrence often approached the confines of history in his portraits. But such portraits were surely not his best? Lawrence himself, however, was decided as to his talent, for writing about the 'Satan,' he says: "I have gained fame, not more than my wishes, but more than my expectations. . . . The work I have undertaken has answered my secret motive in beginning it. My success in portraits will no longer be thought accident and fortune; and if I have trod the second path with honour, it is because my limbs are strong enough to reach the higher walks." Fanny Kemble, in her "Record of a Girlhood," gives a vivid account of the effect this picture had upon her when shown to her, somewhat theatrically it must be admitted, by the painter.

"One day Lawrence took us, from the room where I generally sat to him, into a long gallery where were a number of his pictures, and leading me by the hand, desired me not to raise my eyes till he told me. On the word of command I looked up and found myself standing close to and immediately underneath as it were, a colossal figure of Satan. The sudden shock of finding myself in such proximity to this terrible image made me burst into nervous tears. Lawrence was greatly distressed at the result of his

LORD CASTLEREAGH.

From the original painting by Lawrence, in the National Portrait Gallery, London.

experiment, which had been simply to obtain a verdict from my unprepared impression of the power of his picture. A conversation we had been having upon the subject of Milton and the character of Satan had made him think of showing this picture to me. I was too much agitated to form any judgment of it, but I thought I perceived through its fierce and tragical expression some trace of my uncle's face and features, a sort of "more so" of the bitter pride and scornful melancholy of the banished Roman in the Volscian Hall. Lawrence's imagination was so filled with the poetical and dramatic suggestions which he derived from the Kemble brother and sister, that I thought a likeness of them lurked in this portrait of the Prince of Darkness; and perhaps he could scarcely have found a better model for his arch-fiend than my uncle, to whom his mother occasionally addressed the characteristic reproof, "Sir, you are as proud as Lucifer!" To console me for the fright he had given me, Lawrence took me into his drawing-room, that beautiful apartment filled with beautiful things, including his magnificent collection of original drawings by the old masters, and precious gems of old and modern art—the treasure-house of all the exquisite objects of beauty and curiosity that he had gathered together during his whole life, and that (with the exception of Raphael's and Michael Angelo's drawings, now in the museum at Oxford) were so soon, at his most unexpected death, to be scattered abroad and become, in separate, disjointed portions, the property of a hundred different purchasers. Here, he said, he hoped often to persuade my father and mother and myself to pass our unengaged evenings with him; here he should like to make my brother John, of whom I had spoken enthusiastically to him, free of his art collections; and, adding that he would write to my mother to fix the day for my first sitting for Juliet, he put into my hands a copy of the first edition of Milton's "Paradise Lost." I never entered that room or his house, or saw him again; he died about ten days after that."

Lawrence called his imaginary portraits "half-history," such as those of Kemble in the *rôles* of Hamlet, Rolla, and Coriolanus, which can now be seen upon the walls of the National Portrait Gallery and at Burlington House.

In 1807 Opie died, Hoppner following him to the grave three years

later, and from that time until his own death Lawrence was without a rival in the popularity of his portraits.

One of the greatest griefs of the painter's life came upon him in the month of May, 1796, when he lost his beloved mother. Both parents had lived with him some time at a house he had taken in Greek Street, Soho,—it was there that they both died within a few months of one another—the mother in May and the father in October. Writing to a friend of his mother, Lawrence spoke with great feeling of the expression of her face in death. "You can have no notion of the great serenity it has assumed. I think I cannot but persuade myself that since the painful stroke it seems as if the soul, at the moment of departure, darted its purest emanations into the features as traces of its happier state. Have you seen death often? It cannot be a common effect." That supreme consolation of the majesty and serenity of the faces of our beloved in death, has been vouchsafed to many a mourner besides him who wrote so touchingly of his mother's dead countenance.

Five months later Lawrence was one day engaged in his studio in Piccadilly when a messenger burst into the room with the news that his father was dying.—"Lawrence, in the intensity of his feelings, ran out of the house and proceeded through the streets without his hat, but, notwithstanding the rapidity of his pace, he did not arrive until after his father had expired."

Lawrence's affection for both his parents was one of the finest attributes of his character, and it must have been a source of great comfort to him to feel that he had helped to make the last years of their lives free from care and anxiety; he cherished their memory to the end of his days.

There is no doubt that if Lawrence inherited his natural courtliness of manner and innate refinement from his father as well as his mother, it was to the latter only that he owed his untiring industry; for his father's early history shows him to have possessed an instability of purpose which was altogether lacking in his son. Mrs Lawrence does not appear to have been a clever woman, but one of those sweet, gentle, and devoted mothers whose constant thought for their families is rewarded with a passionate love when the children have become men and women.

FATHER OF SIR THOMAS LAWRENCE.

From an engraving by Charles Lewis after Lawrence, in the British Museum.

Family affection of no common order seems to have united the Lawrence parents and children, and on the painter's side no sacrifice was ever too great if his parents, his brothers or sisters could be benefited. By these generous acts of self-sacrifice he undoubtedly laid the foundations of those financial embarrassments, to which reference is made in this work, and with which he had to contend during his whole life. But he was never known to express one word of discontent or annoyance at being called upon to solve the money problems in which, as far as can be gathered, his father was continually involving himself. He looked upon such help as his duty, and that he did so redounds alike to the memory of the parents and the son.

MRS. SIDDONS.

From the original pastel by Lawrence, in the National Gallery, London.

THE SECOND CHAPTER.

I CANNOT pass under review all the portraits by Lawrence, which for many years succeeded each other regularly on the walls of the Academy, but can notice only those which are remarkable for their excellence or for the importance of the sitter.

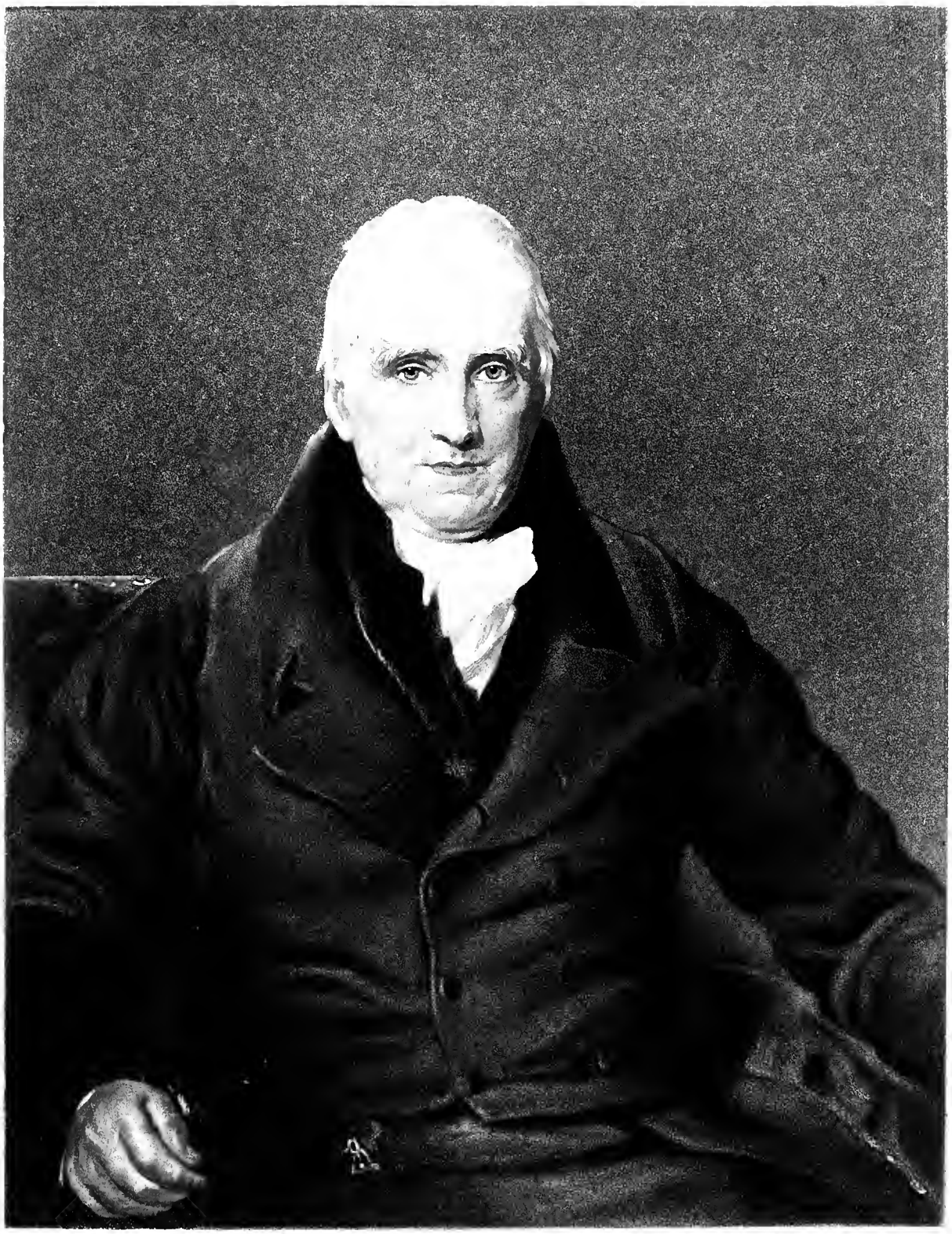
In 1795 Lawrence exhibited a portrait-drawing of the poet Cowper, which was engraved by F. Bartolozzi, and in the same year a family group of his friends, the Angersteins. In the following July he made the exquisitely beautiful drawing in black and red chalk of Mrs. Angerstein, which, through the kindness of Lord Wallscourt, I am enabled to have reproduced in this work in photogravure. At the same Academy as that in which he exhibited

his "Satan Calling his Legions" (1796). Lawrence also showed portraits of Mrs. Siddons and her brother, John Kemble, exhibiting Kemble again two years later in the *rôle* of Coriolanus—one of his "semi-historical" portraits—"a painting," as Williams remarks in his life of Lawrence, "which was never very much admired by the profession." At the close of the last century, and at the beginning of the present, Lawrence painted the portraits of two patriots of widely differing characters and objects—the Corsican Paoli, and the Irishman Curran. Lawrence seized upon the salient characteristics of these two remarkable men with his wonted facility for catching likenesses, and his portrait of Curran, which has been frequently engraved, is perhaps one of the finest male portraits that he ever painted. There is a well-known anecdote relating to this picture. Lawrence first made a sketch of the Irish patriot, which did not satisfy him. A few days afterwards he was dining with Curran, whose plain features becoming animated, Lawrence leant forward and said, "I have not painted your portrait at all; I never saw your proper character before.—Come to-morrow and give me another sitting." Curran came, sat, and the second portrait was, as his biographer writes of it, "the most extraordinary likeness of the most extraordinary face within the memory of man." This second portrait of Curran is said to have been painted in one sitting. Another portrait by Lawrence which ranks with that of Curran among the best of his male portraits, was that of Lord Eldon, exhibited in the same year, which might be placed by the side of a Titian or a Moroni without losing in character or strength.

A great misfortune for Lawrence was undoubtedly the fashion of the dress of the day. The French Revolution which was then causing the monarchs of Europe to tremble upon their thrones, had, among vaster changes, obliterated the picturesqueness of both male and female sitters of the upper classes. The first effect was the appearance of the atrocious "high hat" in the place of the shapely tricorne; hair-powder went out and pomatum came in; men wore pyramidally shaped coats and collars with numerous waistcoats overlapping each other, Hessian boots, and great-coats with frogs and lapels lined with fur. Ladies

LORD ELDON.

From the original painting by Lawrence, in the Royal Collection, Windsor Castle.



appeared in voluminous turbans in which were poised Birds of Paradise, and had their waists immediately below their bare arms, up which gloves were loosely drawn till they reached the shoulder, from which stood puffed-out sleeves, graphically described as *shoulders of mutton*. Their hair was arranged in glossy curls, so as to completely hide the eyes and forehead. Such monstrosities of fashion had superseded, in the early years of the century, the superbly satin-coated and beruffled dandies, and the prodigiously tall dressed-out hair of the dames of the latter part of the eighteenth century, and all the picturesque pomp and splendour of the "old *régime*." The Brighton Pavilion and the "first Gentleman in Europe" had stepped into the place of Versailles and Marie Antoinette.

For the next thirty years Lawrence worked assiduously at painting these preposterously accoutred men and women, and seems to have revelled in the very ugliness of the fashion. Although simple in his own attire and always wearing a black coat, there is hardly a picture by him in which his sitters were not, even the men, in red or green, or blue or purple. Lawrence, of course, could not be expected to alter the fashion of the dress of his day, but he certainly did not seem to see its ludicrousness. He painted everyone who was celebrated and beautiful, in fact anyone who paid to be painted, and the consequence of this plethora of portrait-painting was that he lost much individuality, getting into a groove, and giving little character to his portraits; and even Kemble as Hamlet, as Rolla, as Cato, or as Coriolanus, is always Lawrence plus Kemble.

His portrait of Mrs. Siddons herself, whom he almost idolised, lacks the grandeur that Gainsborough, and the sublimity that Reynolds gave to her majestic face; and the heavy-browed Thurlow has little of the almost terrific majesty of judicial wisdom that Romney transferred to his canvas. Lawrence lacked genius; he was determined to please in his portraiture, and no painter was more successful in his undertaking. His was the art which was certain to succeed among princes and fine ladies, high

dignitaries, and grand seigneurs; but contrast, for instance, Reynolds' portrait of Heathfield, in the National Gallery, with that of Wellington by Lawrence at Windsor Castle: how feeble the latter appears! And yet surely the hero of Waterloo was a better subject to paint than he of Gibraltar.

Lawrence's method of work was as follows:—He always painted standing; on one occasion he worked all through the day, through that night, the next day, and all through the night following. At the first sitting he carefully drew in the outline of his sitter's face in pencil on the canvas. At the second he commenced to colour, but he always carefully painted in the head before sketching more than the shoulders of the figure—as any art-student may see in his unfinished portrait of Wilberforce in the National Portrait Gallery, or the brilliant sketch of a woman's head in the National Gallery. Often he kept his sitters for three hours at a stretch, and sometimes required as many as eight or nine sittings. All this proved how hard and how conscientiously he worked. Some of his more rapid portraits are better than his more finished and coloured ones. One, now at Stafford House, a kit-cat portrait of Lady Westminster (when Countess Grosvenor), C. R. Leslie said, was painted at one sitting, "begun and finished off-hand."

In the exhibition of 1801 Lawrence had six portraits, the most important of which was that of John Kemble as Hamlet holding the skull of Yorick in his hand, a canvas ten feet high, six feet six inches wide, presented to the National Gallery by King William IV., considered by Waagen "most attractive in power of effect and in the careful and marrowy painting, but too theatrical in motive and expression. The figure of Hamlet is full of dignity; calm, noble and unobtrusive; while the countenance is expressive of solemn thought and solemn musing. The expression of the features had perhaps derived value from a greater degree of determination. The 'inky suit' and the dark ground admirably sustain the gravity of the subject, which is not disturbed by the light that falls principally on the features."

LADY HARRIET HAMILTON.

From the original painting by Lawrence, in the collection of the Duke of Abercorn.

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LADY HARRIET HAMILTON

By Sir Thomas Lawrence, R.A.

A sketch of the same subject is mentioned in a sale of Sir Thomas Baring's Collection, 1848, where it was sold for 50 guineas.

Lawrence was very intimate with Kemble. In a letter to Mr. Lysons of about this date, he says: "This being Fast Day" (for the invasion panic), "I am going to *eat beefsteaks* with Kemble at Jemmy Curtis's brewhouse."

Lawrence wrote at this time to Mrs. Boucherette: "I am very glad that, after the 'Two Friends,' you like my 'Hamlet,' which, except my 'Satan,' I think my best work. I must now try, though, to give something much better; for I began to be really uneasy at finding myself so harnessed and shackled into this dry mill-horse business, which yet I must get through with steady industry, well knowing that this is the very season of my life when it is most necessary."

The exhibition of 1802 contained nine portraits by Lawrence, of which the most important was one of Lord Erskine, which "was remarkably expressive of his energy of character, and the fire and spirit of his countenance seemed to give animation to his body." In January, 1803, he writes from Greek Street a very interesting letter to his sister, describing some amateur theatricals on a grand scale, in which he took a leading part, at the Marquis of Abercorn's.

"It was projected by a woman of great cleverness and beauty, Lady Caher—very young and full of talent, with Lady Abercorn, and the rest of the female party; and, of course, it was acceded to by Lord Abercorn, who, whatever character of pride the world may have given him, is just as pleasant and kind and gentlemanly with his friends as a man can be. . . . The Prince, the Duke and Duchess of Devonshire, Lord and Lady Melbourne (their sons and party), Lord and Lady Essex, Lord and Lady Amherst, with a long *et cetera,* and amongst the rest, Sheridan, were present! . . . . The pieces fixed upon were the 'Wedding Day,' and 'Who's the Dupe?' . . . . I was obliged to be in town and at first neglected my parts, but not being coxcomb enough to do it wholly, I made good sail at the last and was perfect. The day at last came, and

was pleasant from all its distractions and inconveniences. The Prince was to dine at six, and in the same room that the performers dined in, who of course had an earlier hour, half-past three. We all sat down like a Rugby school party, but rather more vociferous, huzzaed our Manager, and hissed our Hostess off for talking of the Prince and hours. At last the dressing, &c., ended . . . . Lady Harriet Hamilton played the organ—Lady Maria the pianoforte—Lady Catherine the tambourine. . . . The Prince them came in and, of course, the orchestra struck up God save the King; then a little terrifying bell rang, the curtain drew up, and the 'Wedding Day' began. At first, I will own to you, Sheridan's face, the grave Duke of Devonshire, and two or three staunch critics made me feel unpleasantly. for I opened the piece. However, this soon wore off. Our set all played extremely well, like persons of good sense, without extravagance or buffoonery, and yet with sufficient spirit. Lady Caher, Mr. J. Madox and Mr. G. Lamb, were the most conspicuous; the first so beautiful that I felt lovemaking very easy. . . . You know me too well, dear Anne, to believe that I should be of such a scheme under any but very flattering circumstances; as it is I was right to join it. Lord Abercorn is an old Jermyn Street friend—a staunch and honourable one, and particularly kind to me in real services and very gratifying distinctions. These all formed one strong reason for joining in the thing; and another secret one was, that whatever tends to heighten a character for general talent (when kept in prudent bounds) is of use to that particular direction of it which forms the pursuit of life. I have gained then, and not lost by this (to you) singular step. I am not going to be a performer in other families. I stick to Lord Abercorn's; and for the rest I pursue my profession as quietly and more steadily than ever."

There is more candour and less affection in this letter than in the rest of Lawrence's correspondence, and it gives an interesting insight into the plan of his life.

Of the five portraits that he exhibited in 1803, that of Lord Thurlow was the most interesting. It is said to be the last portrait taken of this eminent

LADY MARIA HAMILTON.

From the original painting by Lawrence, in the collection of the Duke of Abercorn.

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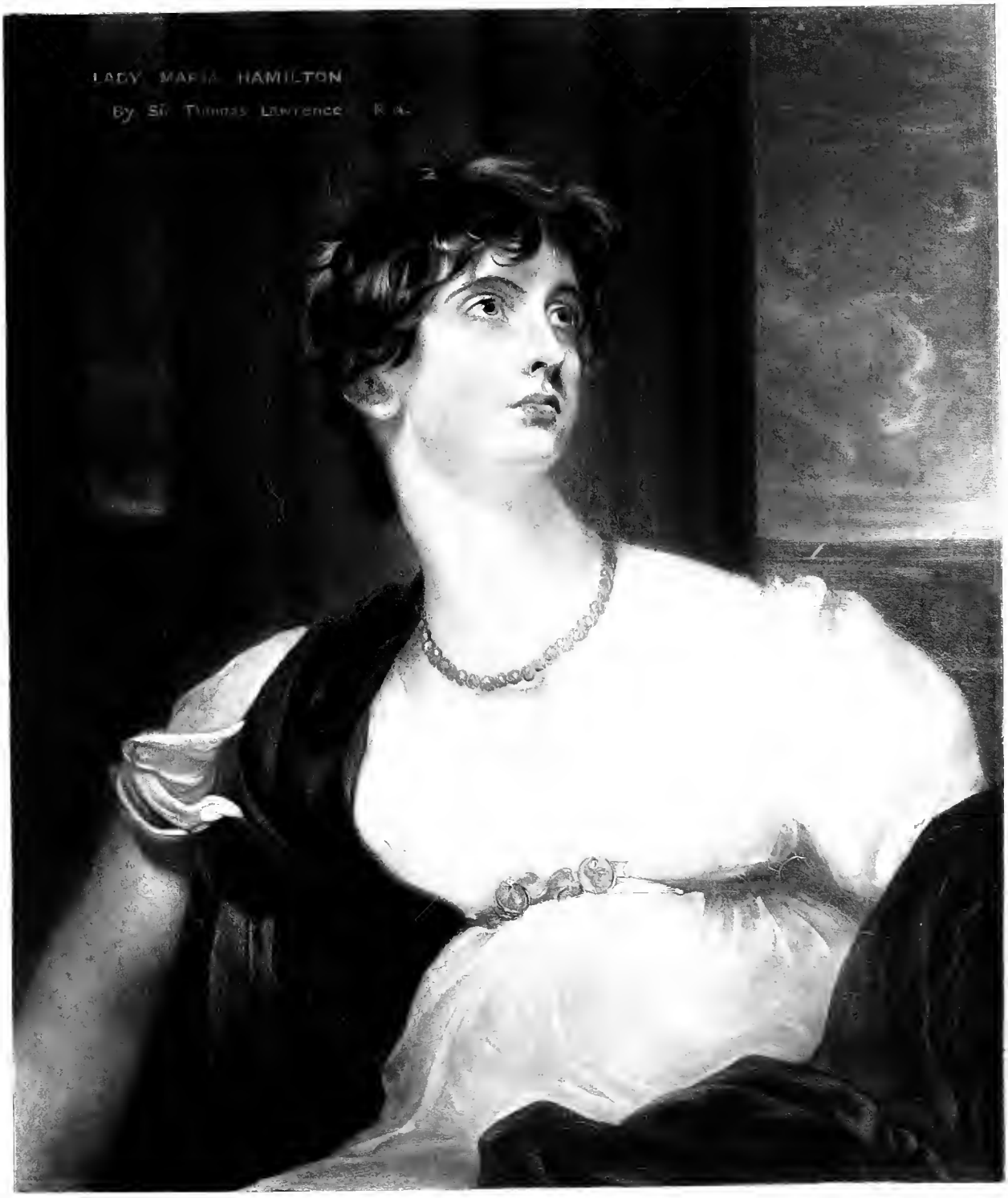

LADY MARIA HAMILTON
By Sir Thomas Lawrence R.A.

man, who died in 1806. A contemporary says "that it cannot be praised too much. It is true effigy, and represents the leading features of that nobleman's character—a shrewd, perspicacious, and vigorous mind."

In 1804 Lawrence sent six portraits, in 1805 five; but public attention was diverted from the Fine Arts by the excitement caused by the French war, and Lawrence must have also suffered considerable anxiety by finding himself closely involved in the "Delicate Investigation" by his intimacy with the Princess of Wales at Blackheath. The affidavit of the Princess on the subject is interesting:—

"He began a large picture of me and of my daughter, towards the latter end of the year 1800, or the beginning of 1801. Miss Garth and Miss Hayman were in the house with me at the time. The picture was painted at Montagu House. Mr. Lawrence mentioned to Miss Hayman his wish to be permitted to remain some few nights in the house, that, by early rising, he might begin painting on the picture before the Princess Charlotte (who, as her residence was at that time at Shooter's Hill, was enabled to come early) or myself came to sit. It was a similar request to that which had been made by Sir William Beechey when he painted my picture. . . . Mr. Lawrence occupied the same room which had been occupied by Sir William Beechey; it was at the other end of the house from my apartment. At that time Mr. Lawrence did not dine with me; his dinner was served in his own room. After his dinner he came down to the room where I and my ladies generally sat in an evening. Sometimes there was music, in which he joined, and sometimes he read poetry." &c.

The evidence was considered to exonerate Lawrence—although Williams says, "In Lawrence's correspondence with a lady of the Household, by whose prudence he often modified his conduct, he had certainly impressed her with a notion that the Princess of Wales was much more partial to his society than to that of her other visitors," and it is probably the same lady who, in a private letter in his possession, "alludes in very affectionate terms to the great danger that Mr. Lawrence was in 'of losing his head.'"

The exhibition of 1806 contained six portraits by Lawrence.* That of 1807 was one of the finest and largest that the country had ever known, and both Hoppner and Opie were present in great force. Lawrence, however, only sent two pictures, viz. the Hon. Berkeley Paget and the group of the Baring family—Sir Francis Baring, John Baring, and C. Wall, the son-in-law of Sir Francis Baring—at a commercial consultation. The group, we are informed, was painted in imitation of a celebrated picture by Sir Joshua Reynolds, in which he represents the first Marquis of Lansdowne, Lord Ashburton, and Colonel Barré at a political conference.

A contemporary critic says of the Baring group that it may be called "a fine Venetian picture, possessing all the luxuriance and splendour of Paul Veronese. In the centre is seen a body of fine warm colouring of various hues and delicious tone, accompanied by so much cold colour as gives value to the principal—of all which the arrangement is excellent. The subject, a mercantile consultation, is well invented, the figures interestingly composed, and the faces admirably painted. The air and expression of Sir F. Baring are particularly forcible and impressive. The drapery, of which much has necessarily been introduced, is disposed, folded, and generalised with great taste."

In the subsequent family picture the figures introduced were those of Lady Baring, Mrs. Wall, Sir Thomas Baring, and two boys, one of whom has his hand supported upon a book resting upon the lady's lap, while his companion points to the open background.

In 1808 Lawrence had five portraits in the Academy, of which that of Pitt was the most remarkable—being composed from a mask of the statesman's features taken after his death, and a portrait by Hoppner—but a critic, enthusiastic in its praise, says:—

* (1) *Lord Ellenborough* (who had been raised to the peerage in 1802, on his succeeding Lord Kenyon as Lord Chief Justice of the King's Bench), at this time in the full vigour of his extraordinary power. "The severity of his countenance, like that of Lord Thurlow, equally gave scope for a fine vigorous portrait, and the success of Lawrence was complete." (2) *Sir Joseph Banks.* "This portrait has long graced the walls of the British Museum, and for its breadth and depth, its full, rich tone, its freedom of touch and identity of likeness, it is one of the best of Lawrence's works." (3) *A Fancy Group.* (4) *The First Earl of Malmesbury.* "*It may be no proof of demerit*, but the views his Lordship took, or was instructed to take, of foreign affairs, ended in our losing every object for which we had to contend, and in elevating our enemies to the height of power." (*Williams*) (5) *W. Baker, Esq.* (6) *Miss Reddell.*

BARING FAMILY.—Group I.:

SIR FRANCIS BARING, JOHN BARING, M.P., and CHARLES WALL.

From the original painting by Lawrence, in the collection of the Earl of Northbrook.

"All the other portraits of Mr. Pitt have been tame likenesses of *the man;* none of them have therefore pleased. Simply as Mr. Pitt, there was everything in his personal resemblance to excite contrary emotions to pleasure. As well might Alexander the Great have been painted with the hump on his back. Mr. Lawrence has better understood the dignity and latitude of his art. He has painted Mr. Pitt more in the likeness of his mind than in that of his person," &c.

The four paintings exhibited by Lawrence in 1810* were described by himself, perhaps accurately, as the "best that he had produced." Of the Baring group he writes himself that it is "a work embracing many difficulties," approaching more to an historical painting, but "with a great deal of nature in it, the colouring and effect carried farther and on higher principles than in any other that I have painted, and this with more general harmony and freedom from my defects. It has less manner and more style."

He says in the same letter that the death of Hoppner (in 1810) had left him without a rival. "You will believe," he says, "that I can sincerely feel the loss of a brother artist, from whose works I have often gained instruction, and who has gone by my side in the race these eighteen years."

In 1811 Lawrence exhibited six portraits. The portrait of Warren Hastings was painted for a Mrs. Barton. "Warren Hastings was rather small in person, at this period his life was in the sere, but Lawrence often spoke in admiration of the severity and dignity and grandeur in his appearance. His expression used to be, 'What a fine lion-like repose there is about him!'"

The exhibition of 1812 contained eight paintings—including Kemble as Cato—from Lawrence. In a letter to his brother (January 29th, 1812) he says—"The work I am now about is a generalised portrait of Kemble in Cato, or rather *Cato meditating on the Phaedon of Plato*, for which I take Kemble as my model. . . . Perhaps it will be the last picture I shall paint with Kemble for my subject, and I know it will be my best."

* *Viscount Castlereagh, Rt. Hon. George Canning, Viscount Melville,* and *a group of the Baring family.*

In 1813 also he exhibited eight portraits, of which that of Sir Thomas Graham was the one most admired.

It has been seen that both Mrs. Siddons and her brother, John Kemble, had sat more than once to Lawrence for their portraits. From his youthful days at Bath the painter had been on terms of the greatest intimacy with that great actress and her family, and this friendship had led to what appears to be the most tragic event in his career—the death of Maria Siddons, Mrs. Siddons' younger daughter. All his life, Lawrence, as one of his biographers, Redgrave, has said, "was very tender in speaking or writing to women. One of his lady apologists says: 'It cannot be too strongly stated that his manner was likely to mislead without his intending it; he could not write a common answer to a dinner invitation without its assuming the tone of a billet-doux. The very commonest conversation was held in that soft low whisper, and with that tone of deference and interest which are so unusual and so calculated to please.' A very dangerous manner from a man with a handsome person, prominent position and yet unmarried—a manner which led each woman to think that he regarded her with peculiar interest. He certainly loved female society, yet, though on one or two occasions he was too particular in his attentions, and had even entered into engagements, he still lived and died a bachelor." The lady whose letter is quoted above adds: "I am myself persuaded that he never intentionally gave pain. All that I knew of his attachments was the ill-fated and never-to-be-defended—affair." This undoubtedly refers to Maria Siddons, who is supposed to have died of grief at being thrown over by the handsome painter. Fanny Kemble throws an interesting light upon this unhappy episode in Lawrence's life, as well as his relations with the Siddons and Kemble families, both before and after the death of the two Siddons sisters, in her "Record of a Girlhood."

"The report of my approaching appearance on the stage excited a good deal of interest among the acquaintances and friends of my family, and occasioned a renewal of cordial relations which had formerly existed, but ceased for some time, between Sir Thomas Lawrence and my father and mother.

"Lawrence's enthusiastic admiration for my uncle John and Mrs. Siddons,

BARING FAMILY.—GROUP II.:

SIR THOMAS BARING, HARRIET *(Daughter of Sir F. Baring, Wife of C. Wall)*, HARRIET *(Wife of Sir F. Baring)*, C. BARING WALL, and FRANCIS J. BARING.

From the original painting by Lawrence, in the collection of the Earl of Northbrook.

testified by the numerous striking portraits in which he has recorded their personal beauty and dramatic picturesqueness, led to a most intimate and close friendship between the great painter and the eminent actors, and subsequently, to very painful circumstances which estranged him for years from all our family, and forbade all renewal of the relations between himself and Mrs. Siddons which had been so cruelly interrupted.

"While frequenting her house upon terms of the most affectionate intimacy, he proposed to her eldest daughter, my cousin Sarah, and was accepted by her. Before long, however, he became deeply dejected, moody, restless and evidently extremely and unaccountably wretched. Violent scenes of the most painful emotion, of which the cause was inexplicable and incomprehensible, took place repeatedly between himself and Mrs. Siddons, to whom he finally, in a paroxysm of self-abandoned misery, confessed that he had mistaken his own feelings and that her younger daughter, and not the elder, was the real object of his affection, and ended by imploring permission to transfer his addresses from the one to the other sister. How this most extraordinary change was accomplished I know not; but only that it took place, and that Maria Siddons became engaged to her sister's faithless lover. To neither of them, however, was he destined ever to be united; they were both exceedingly delicate young women, with a tendency to consumption, which was probably developed and accelerated in its progress in no small measure by all the bitterness and complicated difficulties of this disastrous double courtship.

"Maria, the youngest, an exceedingly beautiful girl, died first, and on her death-bed exacted from her sister a promise that she would never become Lawrence's wife; the promise was given, and she died, and had not lain long in her untimely grave when her sister was laid in it beside her. The death of these two lovely and amiable women broke off all connection between Sir Thomas Lawrence and my aunt, and from that time they never saw or had any intercourse with each other.

"It was years after these events that Lawrence, meeting my father accidentally in the street one day, stopped him and spoke with great feeling of his

sympathy for us all in my approaching trial, and begged permission to come and see my mother and become acquainted with me, which he accordingly did; and from that time till his death, which occurred but a few months later, he was unwearied in acts of friendly and affectionate kindness to me. He came repeatedly to consult with my mother about the disputed point of my dress, and gave his sanction to her decision upon it. The first dress of Belvidera, I remember, was a point of nice discussion between them..... When in town, Lawrence never omitted one of my performances, always occupying the stage box, and invariably sending me the next morning a letter, full of the most detailed and delicate criticism, showing a minute attention to every inflection of my voice, every gesture, every attitude, which, combined with expressions of enthusiastic admiration, with which this discriminating and careful review of my performance invariably terminated, was as strong a dose of the finest flattery as could well have been offered to a girl of my age, on the very first step of her artistic career. I used to read over the last of these remarkable criticisms, invariably, before going to the theatre, in order to profit by every suggestion of alteration or hint of improvement they contained; and I was in the act of reperusing the last I ever received from him, when my father came in and said: "Lawrence is dead."

"I had been sitting to him for some time previously for a pencil sketch, which he gave my mother; it was his last work, and certainly the most beautiful of his drawings. He had appointed a day for beginning a full-length life-size portrait of me as Juliet, and we had seen him only a week before his death, and, in the interval, received a note from him, merely saying he was rather indisposed. His death, which was quite unexpected, created a very great public sensation, and there was something sufficiently mysterious about its circumstances to give rise to a report that he had committed suicide.

"The shock of this event was terrible to me, although I have sometimes since thought it was fortunate for me rather than otherwise. Sir Thomas Lawrence's enthusiastically expressed admiration for me, his constant kindness, his sympathy in my success and the warm interest he took in everything

that concerned me, might only have inspired me with a grateful sense of his condescension and goodness. But I was a very romantic girl, with a most excitable admiration, and such was to me the melancholy charm of Lawrence's countenance, the elegant distinction of his person, and exquisite refined gentleness of his voice and manner, that a very dangerous fascination was added to my sense of gratitude for all his personal kindness to me, and my admiration for his genius; and I think it not at all unlikely that, had our intercourse continued, and had I sat to him for the projected portrait of Juliet, in spite of forty years' difference in our ages, and my knowledge of his disastrous relations with my cousins, I should have become in love with him myself, and been the fourth member of our family whose life he would have disturbed and embittered. His sentimentality was of a peculiarly mischievous order, as it not only induced women to fall in love with him, but enabled him to persuade himself that he was in love with them, and apparently with more than one at a time.

"While I was sitting to him for the beautiful sketch he gave my mother, one or two little incidents occurred that illustrated curiously enough this superficial pseudo-sensibility of his. On one occasion, when he spent the evening with us, my mother had made me sing for him; and the next day after my sitting, he said in a strange, hesitating, broken manner, as if struggling to control some strong emotion: "I have a very great favour to beg of you; the next time I have the honour and pleasure of spending the evening with you, will you, if Mrs. Kemble does not disapprove of it, sing this song for me?" He put a piece of music into my hand, and immediately left us without another word. On our way home in the carriage, I unrolled the song, the title of which was "These few pale Autumn Flowers." "Ha!" said my mother, with, I thought, rather a peculiar expression, as I read the words; but she added no further comment. Both words and music were plaintive and pathetic, and had an original stamp in the melancholy they expressed.

"The next time Lawrence spent the evening with us I sang the song for him. While I did so, he stood by the piano in a state of profound abstraction, from which he recovered himself, as if coming back from very far

away, and with an expression of acute pain on his countenance, to thank me repeatedly for what he called the great favour I had done him.

"At the end of my next sitting, when my mother and myself had risen to take leave of him, he said, "No, don't go yet,—stay a moment,—I want to show you something—if I can;" and he moved restlessly about, taking up and putting down his chalks and pencils, and standing, and sitting down again, as if unable to make up his mind to do what he wished. At length he went abruptly to an easel, and, removing from it a canvas with a few slight sketches on it, he discovered behind it the profile portrait of a lady in a white dress folded simply across her bosom, and showing her beautiful neck and shoulders. Her head was dressed with a sort of sibylline turban, and she supported it upon a most lovely hand and arm, her elbow resting on a large book, towards which she bent, and on the pages of which her eyes were fixed, the exquisite eyelid and lashes hiding the eye. "Oh, how beautiful! oh, who is it?" exclaimed I. "A—a lady" stammered Lawrence, turning white and red, "towards whom—for whom—I entertained the profoundest regard." Thereupon he fled out of the room. "It is the portrait of Mrs. W....," said my mother; "she is now dead; she was an exceedingly beautiful and accomplished woman, the authoress of the words and music of the song Sir Thomas Lawrence asked you to learn for him."

"The great painter's devotion to this lovely person had been matter of notoriety in the London world. Strangely enough, but a very short time ago I discovered that she was the kinswoman of my friend Miss Cobbe's mother, of whom Miss Cobbe possessed a miniature, in which the fashion of dress and style of head-dress were the same as those in the picture I saw, and in which I also traced some resemblance to the beautiful face which made so great an impression on me. Not long after this Mrs. Siddons, dining with us one day, asked my mother how the sketch Lawrence was making of me was getting on. After my mother's reply, my aunt remained silent for a time, and then laying her hand on my father's arm, said: "Charles, when I die, I wish to be carried to my grave by you and Lawrence." Lawrence reached his grave while she was yet tottering on the brink of hers.

"After my next sitting, my mother, thinking he might be gratified by my aunt's feeling towards him, mentioned her having dined with us. He asked eagerly of her health, her looks, her words, and my mother telling him of her speech about him, he threw down his pencil, clasped his hands, and, with his eyes full of tears and his face convulsed, exclaimed, "Good God! did she say that?"

"When my likeness was finished, Lawrence showed it to my mother, who, though she had attended all my sittings, had never seen it till it was completed. As she stood silently looking at it, he said: "What strikes you? What do you think?" "It is very like Maria," said my mother almost involuntarily, I am sure, for immediately this strange man fell into one of these paroxysms of emotion, and became so agitated as scarcely to be able to speak; and at last with a violent effort said: "Oh, she is very like her; she is very like them all!"

"In spite of these emotions which I heard and saw Sir Thomas Lawrence express, I know positively that at his death a lady, who had been an intimate acquaintance of our family for many years, put on widow's weeds for him, in the full persuasion that, had he lived, he would have married her, and that the mutual regard they entertained for each other warranted her assuming the deepest mourning for him. Not the least curious part of the emotional demonstrations I have described, was the contrast which they formed to Sir Thomas Lawrence's habitual demeanour, which was polished and refined, but reserved to a degree of coldness, and as indicative of reticent discretion and imperturbable self-control as became a man who lived in such high social places, and frequented the palaces of royalty and the boudoirs of the great rival beauties of the English aristocracy."

The reverse side of the medal is given in Sir Thomas Lawrence's "genuine and private opinions" upon Fanny Kemble's success, in a letter dated November 22, 1829, to Mr. Angerstein:—

"We have little stirring in town, one novelty excepted, which enlivens the evenings of this otherwise dull period. Your respect and regard for Mrs. Siddons and Mr. Kemble will make you glad to know that the

genius and sense of both are recalled to us by the really fine acting of Miss Fanny Kemble, the daughter of their brother Charles. She is not quite nineteen, yet has so satisfied the judgment of the warmest patrons and ablest critics of the stage that, in its worst season, she has drawn full houses (and continues to draw them) for upwards of twenty-two nights, three nights in each week, without intermission, to one of Shakespeare's finest, but certainly most hackneyed plays, *Romeo and Juliet*, and the boxes are already taken to Wednesday se'nnight.

"Her face is not regularly handsome, but she has a fine and flexible brow, with eyes and hair like Mrs. Siddons in her finest time. In stature she is rather short, but with such admirable carriage and invariable grace of action, that on the stage she appears fully of woman's height. Her voice is at once sweet and powerful, and blessed with a clear 'Kemble' understanding (for it is peculiar to her family), she has likewise fine literary talent, having written a tragedy of great interest, besides lighter pieces of admirable verse. Her manner in private is characterised by ease, and that modest gravity which I believe must belong to high tragic genius, and which, in Mrs. Siddons, was strictly natural to her, though, from being peculiar in the general gaiety of society, it was often thought assumed.

"I have for many years given up the theatre (not going above once or twice in the year), but this fine genius has drawn me often to it, and each time to witness improvement and new beauties. If she is not taken from the stage, there is probability that she may remain on it a fine actress for twenty years, and thus have supported the ascendancy of one family in the highest department of the Drama for upwards of seventy years!"

There are some letters from Sarah Siddons—Lawrence's first *fiancée*—in existence, in which the effect of the painter's fickle affection wandering from sister to sister is very clearly shown from the details they give of the life of the two girls. Sarah bore the blow of Lawrence's defection bravely and, far from being jealous, nursed Maria with assiduous care to the last. These letters are written chiefly from London and from various health-resorts where Maria was taken in the faint hope of recovering her

MISS MARIA SIDDONS

From the original sketch in oils by Lawrence, belonging to Lord Ronald Sutherland Gower.

MRS. ANGERSTEIN.

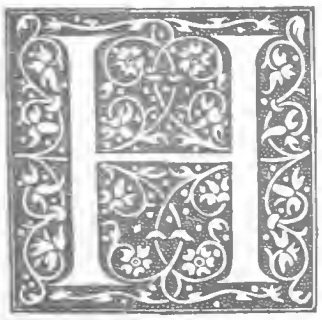
From the original drawing by Lawrence, in the possession of Lord Wallscourt.

gradually declining health and spirits, and, although not mentioned by name, Lawrence is frequently and unmistakeably referred to. There is no sign of the anger which a jilted girl might reasonably be expected to evince when speaking of a lover who had behaved in a manner so extraordinary; she speaks of him consistently throughout more with sorrow, not unmixed with pity, and, in the stilted manner of the time, bewails his instability as being the one blot upon his character. To judge by these letters neither Maria Siddons nor Lawrence derived much happiness from their engagement: she was practically dying, and he was too sensitive to bear the coldness that sprang up between himself and the Siddons family with calmness.

EMMA, LADY HAMILTON.

From the original painting by Lawrence, in the collection of the Right Hon. Evelyn Ashley, Broadlands, Romsey, Hampshire.

THE THIRD CHAPTER.



AYDON, the ambitious painter of historical subjects, whose writing is so superior to his painting, and whose end was so tragic, cordially disliked Lawrence and all his works. He has written of him as follows: "Lawrence was suited to the age, and the age to Lawrence. He flattered its vanities, pampered its weaknesses and met its meretricious taste. His men were all gentlemen with an air of fashion and the dandyism of high-life—his women were delicate but not modest, beautiful but not natural, they appear to look that they may be looked at, and to

languish for the sake of sympathy." The portrait-painter Opie said of his great rival, that Lawrence "made coxcombs of his sitters, and his sitters made a coxcomb of Lawrence." Both of these criticisms are unfair to Sir Thomas, but they are, in a certain measure, true. Richard Redgrave in his work "A Century of Painters," is more just when he writes that "many of Lawrence's faults arose from his courteous weakness to his sitters; they lived and moved in the atmosphere of fashionable life, then far more exclusive than at present, and he submitted to their dictation; hence it was said that 'his women look the slaves of fashion, glittering with pearls and ornaments.' Something also must be attributed to his over-taxed powers, which obliged him to give over much of the making-up of his pictures to his assistants: backgrounds and even hands were entrusted to them; and the numerous repetitions of public portraits which were called for, were necessarily the almost entire work of the Simpsons, father and son, Pegler and others, who were in Lawrence's constant employment."

Wilkie has left an interesting account of the manner in which Sir Thomas worked:—"He wished to seize the expression rather than to copy the features. His attainment of likeness was most laborious. One distinguished person, who favoured him with forty sittings for his head alone, declared he was the slowest painter he ever sat to, and he had sat to many. He would draw the portrait in chalk the size of life, on paper; this occupied but one sitting, but that sitting lasted nearly one whole day. He next transferred this outline from the paper to the canvas: his picture and his sitter were placed at a distance from the point of view where, to see both at a time, he had to traverse all across the room before the conception which the view of his sitter suggested could be proceeded with. In this incessant transit his feet had worn a path through the carpet to the floor, exercising freedom both of body and mind; each traverse allowing time for invention, while it required an effort of memory between the touch on the canvas and the observation from which it grew."

That distinguished painter, C. R. Leslie, R. A., in his "Handbook for Young Painters," writes as follows of Lawrence:—

"Sir Thomas Lawrence was perhaps hindered from rising to the highest rank as a colourist by his early and first practice of making portraits in colourless chalk only. His wish to please the sitter made him yield more than his English predecessors had done to the foolish desire of most people to be painted with a smile. . . . Of indefatigable industry, Lawrence's habit of undertaking too many pictures at the same time was a serious drawback in many cases to their excellence. He began the portraits of children which he did not finish till they were grown up, and of gentlemen and ladies while their hair was of its first colour, but which remained incomplete in his rooms till the originals were grey. The most beautiful of his female heads, and beautiful it is, is the one he painted of Lady Elizabeth Leveson Gower (afterwards Marchioness of Westminster). This was begun and finished off-hand; and so was the best male head he ever painted, his first portrait of Mr. West, not the whole-length in the National Gallery, in which he has much exaggerated the stature of the original. He took especial delight in painting the venerable and amiable President who offered a remarkable instance of the increase of beauty in old age, and of whom this portrait is a work of great excellence."

When writing my little monograph upon Sir Thomas Lawrence in 1881, I bethought me of asking the lady referred to above, my aunt, Lady Westminster, her recollection of sitting for the portrait mentioned by Leslie in the preceding extract. She was at that time probably the only person living who, when no longer a child, had sat to Lawrence. "I do not think," she writes, "he ever beguiled the time by repeating Poetry —it would have been more amusing. His manners were what is called extremely 'polished' (not the fault of the present time). He wore a large cravat, and had a tinge about him of the time of George IV., pervading his general demeanour. I should not say he was amusing, but what struck me most during my two hours' sittings in Russell Square was the perfection of the *drawing* of his portraits, before any colour was put on—the drawing itself was so perfectly beautiful that it seemed almost a sin to

add any colour. He had a large room full of unfinished portraits of which the heads alone were completed, as he always began by that, before putting in any accessories. I should suppose many of these were never completed. I have been told that he was very extravagant in materials, and never used the same brush twice."

The opinion of a painter on the methods of a brother of the brush is always of interest, and I need not therefore apologise for quoting once more from Mr. Redgrave's account of Lawrence's manner of work. Of his merits he writes as follows :—"With every allowance we can hardly place Lawrence in the first rank as a painter. There remained a sense of the crayon draughtsman to the last mode of colouring, a tinty assimilating in some degree to the false brilliancy of paste. . . . As a painter there can be no doubt that he helped to introduce that chalky brilliancy into our school which struck Wilkie so forcibly on his return from the Continent."

After quoting a ridiculously flattered account written by Howard, R. A., of Lawrence, whom he claims to rank with the greatest—Titian, Vandyke, Reynolds and Velasquez—and even places him as a draughtsman above Vandyke, Redgrave writes, "if Lawrence cannot be placed in the first rank as a portrait-painter, he has this merit at least, that immediately succeeding Sir Joshua, he yet adopted a distinct and characteristic style of his own. Others of his contemporaries were content to be mere followers of Reynolds, repeating his arrangements and copying his manner, even in those faulty executive processes for which he, at least, had the excuse that they arose from his continued search after something higher and better than he had yet attained; while their aim was to be merely like him."

Fanny Kemble thus speaks of him :—

"Lawrence did not talk much while he took his sketch of me, and I remember very little that passed between him and my mother but what was purely personal. I recollect he told me that I had a double row of eyelashes, which was an unusual peculiarity. He expressed the most decided

LADY ELIZABETH BELGRAVE (AFTERWARDS MARCHIONESS OF WESTMINSTER)

From a mezzotint engraving by Samuel Cousins after Lawrence.

preference for satin over every other material for painting, expatiating rapturously on the soft, rich folds and infinitely varied lights and shadows which that texture afforded above all others. He has dressed a great many of his female portraits in white satin. He also once said that he had been haunted at one time with the desire to paint a blush, that most enchanting 'incident' in the expression of a woman's face, but, after being driven nearly wild with the ineffectual endeavour, had had to renounce it, never, of course, he said, achieving anything but a *red face*. I remember the dreadful impression made upon me by a story he told my mother of Lady Jersey (George the Fourth's Lady Jersey), who, standing before her drawing-room looking-glass, and unaware he was in the room, apostrophised her own reflection with this reflection, 'I swear it would be better to go to hell at once than live to grow old and ugly.'

"Lawrence once said that we never dreamed of ourselves as younger than we were; that even if our dreams reproduced scenes and people and circumstances of our youth and childhood, we were always represented by our sleeping imagination, at our present age."

Perhaps the most interesting part of Lawrence's somewhat uneventful life were his visits to the Continent. The first time he left these shores was in 1814, when, owing to the events of that year, English artists were able to visit the Louvre, then crowded with the spoils of all Italy. Writing to his friend, Miss Crofts, Lawrence says, "Had I delayed my journey one day longer, I should have lost the view of some of the finest works in this Gallery, the noblest assemblage of human genius that was ever presented to the world." Lawrence was overwhelmed by the wonderful display of art that was then to be seen in the galleries of the Louvre, but "the Transfiguration," he says, "is still the best. A few days will see the whole taken away, and much as we ought to reprobate the injustice by which the greater part was attained, it is impossible to witness their departure without regret—at least I know not how to check this feeling." Of Napoleon, he writes, "No man can see France or Paris without bowing to the greatness and extent of this mans'

conceptions. I use a phrase that is forced upon me. I speak of him as present, and everywhere he is; and it is as impossible that he can ever be separated from the past greatness of his country, as for human efforts to blot out the sun."

Lawrence's visit to Paris was a short one, for the Regent recalled him to paint the portraits of the Potentates and Princes who had aided in the restoration of the Bourbons. It was now that he commenced working at that series of warriors, statesmen, and diplomats, which fills the Waterloo Gallery at Windsor Castle, several of which, by the gracious permission of Her Majesty the Queen, where it was possible to do justice to the painting, have been reproduced in this work. On the site now occupied by Stafford House and in a building long ago pulled down, Lawrence had sittings for this series of portraits from the Emperor of Russia, the King of Prussia, Field Marshal Blucher and the Hetman Platoff, with many others, the portraits being exhibited to the public in the following year, and with them the portraits of the Prince Regent, of Metternich, and the full-length of Wellington holding the Sword of State as he appeared on the last day of the public thanksgiving in St. Paul's in the previous year. The last is one of the Windsor portraits. On the 22nd April, 1815, Lawrence was knighted, this honour being bestowed upon him, according to his biographer, Williams, at the request of the Emperor of Russia.

Among other portraits of more or less interest that Lawrence exhibited in 1816 was that of Canova, the Italian sculptor, who had struck up a warm friendship with the English painter, and who on his return to Rome arranged that Lawrence, as well as Fuseli, should be made honorary members of the Academy of St. Luke. In the same year Sir Thomas exhibited a very fine portrait of his friend, J. J. Angerstein, now in the National Gallery, in connection with which institution the name of Angerstein should be ever gratefully remembered. Angerstein was of Russian extraction, having been born at St. Petersburg in 1735. In 1779 he came to London and became an underwriter at Lloyd's, and ultimately a leading merchant. After

MRS. LOCKE.

From the original painting by Lawrence, in the possession of Lady Walsingham.

amassing a large fortune he retired from business in 1811, having his town house in Pall Mall and a villa at Woodlands, near Blackheath. He had collected some fine pictures, his gallery in Pall Mall containing about forty works gathered together chiefly from the Borghese, Orleans and Colonna galleries. Lawrence aided him continually in his selection. Angerstein died at Woodlands in 1823, at the age of eighty-eight. He was twice married, his first wife being the widow of C. Crokett. By her he had a son named John, who married the daughter of Lawrence's friend, W. Locke, of Norbury Park. This great patron of the arts left half a million of money, together with estates in Naples and in other countries. His collection of pictures in Pall Mall formed the nucleus of the National Gallery.

In the year 1817 Lawrence sent eight portraits to the Academy, amongst them being those of Lord Anglesea, General Lord Lyndoch, the Duchess of Gloucester, and Mrs. Arbuthnot, the life-long friend of the great Duke of Wellington. In the same year Sir Thomas was a constant visitor at Claremont, where he painted the Princess Charlotte and Prince Leopold, describing in his correspondence, with much detail, the circumstances of their short and happy married life. Of this visit to Claremont, which lasted nine days, Cunningham writes, "He was commissioned, it seems, in 1817, to paint a second portrait of the Princess Charlotte; and having set up his easel and prepared his palette publicly, he took up his pen privately, and gave a long, minute detail of the doings of the Princess and her household. This was rather imprudent; for his business was his brush." "The Princess," says this chronicler of Claremont, "is wanting in elegance of deportment; but has nothing of the hoyden or that boisterous hilarity which has been ascribed to her. Her manner is exceedingly frank and simple. . . . If she does nothing gracefully, she does everything kindly. . . . She both loves and respects Prince Leopold. . . . is already more in dread of his opinion than of his displeasure. Their mode of life is very regular: they breakfast together alone about eleven. at half-past twelve she came in to sit to me, accompanied by Prince Leopold, who stayed great part of the time. About three she would leave the painting-

room to take her airing round the grounds in a low phaëton with her ponies, the Prince always walking by her side; at five she would come in and sit to me till seven. . . . soon after which we went to dinner, the Prince and Princess appearing in the drawing-room just as it was served up. Soon after the dessert appeared, the Prince and Princess retired to the drawing-room, whence we soon heard the pianoforte accompanying their voices." A little month later and the bright, happy Princess lay dead with her infant child in her arms.

Some of Lawrence's recollections of Princess Charlotte are full of deep feeling:—"How often I see her now entering the room (constantly on his arm) with slow but firm step, always erect,—and the small but elegant proportion of her head to her figure, of course more striking from her situation. . . . I was stunned by her death; it was an event in the great drama of life. . . . Her manner of addressing Prince Leopold was always as affectionate as it was simple: 'My love;' and his always: 'Charlotte.' I told you that when we went in from dinner they were generally sitting at the pianoforte, often on the same chair. I never heard her play, but the music they had been playing was always of the finest kind. I was at Claremont, on a call of enquiry, the Saturday before her death. Her last command to me was that I should bring down the picture to give to Prince Leopold upon his birthday."

The Allied Sovereigns had remained too short a time in England for Lawrence to do more than begin their portraits. A splendid opportunity occurred, however, of painting them in 1816, and he was commissioned by the Regent to go to Aix-la-Chapelle, where the Sovereigns and their Ministers were assembled, as Cunningham puts it, "to arrange the affairs of the world."

The portraits, all of which are now at Windsor, were to be painted at Lawrence's usual prices, the Regent allowing him also one thousand pounds for expenses. Lawrence, it is said, made the terms himself, feeling that the honour of the commission outweighed any question of mere pecuniary benefit. Everything was done by the Government to aid the painter in his work, a portable wooden house with a painting-room and

NAPOLÉON FRANÇOIS CHARLES JOSEPH,

DUC DE REICHSTADT AND ROI DE ROME,

Son of Napoléon Bonaparte and Marie Louise.

From the original painting by Lawrence, in the collection of the Duc de Bassano, Paris.

Negative by Braun, Clément & Cie.

a vestibule being sent out to Aix, where it was to be put up in the grounds of Lord Castlereagh's hotel. Unfortunately this structure did not arrive in time, and the authorities of the town placed a great gallery in the Hôtel de Ville at Lawrence's disposal, and it was here that his august sitters posed to him. Lawrence was now in the zenith of his career. He had a weakness for the glitter of life, and keenly enjoyed the attentions which the Sovereigns lavished upon him, as well as painting them in all their panoply of state and brilliant-hued uniforms blazing with stars and orders. The Emperor of Russia one day put the pegs into his easel and helped to lift his portrait on to them, and the painter in relating this act of imperial "condescension," likens it to the picking up of Titian's pencil by Charles V. His letters at this period were naturally filled with accounts of his imperial and royal sitters, and one to his niece, dated Aix-la-Chapelle, 26 November, 1818, is perhaps the most interesting :—

"There has been but little of that gaiety that you might have expected here from the meeting of so many illustrious personages. A few concerts (at which Catalani sung more miraculously than ever) and I think but two balls. The first was over before my arrival ; the other I saw, in which the three Sovereigns danced the Polonaise, or rather walked it, with several ladies, beginning with either Lady Castlereagh or the Princess of Tour and Taxis (sister of the late Queen of Prussia). There were an infinite abundance of stars and diamonds, and a deficiency of beauty. Lord Castlereagh was by much the handsomest man in the room, although there is great nobleness in the upper part of the countenance of the Emperor of Russia. The Emperor Francis has a face, when speaking, of benevolence itself, and that expression I have been happy enough to catch. The King of Prussia is taller than either, but with more reserve of manner. He has good features, and is of a sincere and generous nature. The Princess of Tour and Taxis has a very fine figure and manner. . . . The Emperor (of Russia) has commanded me to paint a copy of it (his portrait) for the Empress dowager ; a copy of the Emperor Francis, of

the King of Prussia, of the Prince Regent, and, in the Garter robes, of the Duke of Wellington. The King of Prussia has commanded a copy of his own portrait for Berlin, and of the two Emperors, and of the Prince Regent, in military dress. The Ministers, in whose portraits I have equally succeeded, all request copies of them—Prince Hardenberg, Prince Metternich, Count Nesselrode and the Duc de Richelieu. . . . . My professional intercourse with the Emperor Francis is not terminated. I have again to paint him, and am just setting off to Vienna for that purpose, and (to complete the general plan of the Prince Regent) to paint the portrait of Prince Schwartzenberg, who, as you know, was generalissimo of the armies in the last campaigns against France. . . ."

Altogether Sir Thomas painted twenty-four of this series of portraits, amongst the most important being those of the Emperor Francis of Austria and the Emperor Alexander of Russia,—the latter insisting upon being painted in the green hussar uniform he had worn at the Battle of Leipsic, Louis XVIII., Charles X., the Archduke Charles, Prince Metternich, Generals Tchernicheff and Ouvaroff, Count Hardenberg, Count Nesselrode, Baron Genty, Lords Bathurst, Liverpool and Londonderry, the Duke of Wellington and Canning. The painter's letters, as I have said before, were full of details of the honours conferred upon him, but they become rather wearisome with their accounts of etiquette and court entertainments, which even the dignity conferred upon them by the illustrious performers does not make interesting. Lawrence loved flattery, and it was heaped upon him, "Emperors praised, Empresses flattered, Kings made presents, and all manners of courtly commendation descended upon the man who had the looks of monarchs in his power as much as ever Napoleon had their thrones." Snuff-boxes and diamond-rings rained upon the popular and fortunate painter, and, with these and the many orders for copies of this now famous series of portraits, it is said that the year brought him in about £20,000.

Before Lawrence left Aix-la-Chapelle, however, he received a command from the Prince Regent to travel on to Rome to paint the portraits of the

FRANCIS I., EMPEROR OF AUSTRIA.

From the original water-colour drawing by Lawrence, in the Musée Condé, Chantilly.

Negative by Braun, Clément & Cie.

Pope, Pius VII., and Cardinal Consalvi, and writing to his old friend Angerstein on the 3rd January, 1819, the painter says, "I have forborne to tell you that, very unexpectedly, before I left Aix-la-Chapelle, I received commands from the Prince Regent, as a completion of the general plan, to proceed to Rome to paint for him the Pope and Cardinal Consalvi. . . . To visit Rome has been one of those day-dreams that I have frequently indulged in." But from Aix-la-Chapelle Lawrence travelled directly to Vienna to paint a second portrait of the Emperor Francis and one of Prince Schwartzenberg. In addition to these, so many commissions awaited him that, in spite of constant labour, he was obliged to remain over three months in the Austrian capital, where he painted four whole-length portraits, three half-lengths, and eight three-quarter lengths, as well as twelve drawings in chalk. The physical and mental strain upon the painter is sufficiently indicated by a passage in a letter to his niece: "My mind and spirits are at times so relaxed and worn when professional exertion is over, as to make the act of taking up this little implement (the pen), a hopeless exertion."

At the exhibition of the so-called "Cent Chefs d'Œuvre," held in Paris in 1892, a picture by Lawrence was shown which was pathetically connected with his visit to Vienna. It was a portrait of the youthful Princess Clementine, the daughter of Prince Metternich, the celebrated Austrian Chancellor, and his wife, Princess Eleonore, *née* Comtesse de Kaunitz-Reitberg. The story goes that one day Lawrence saw the Princess walking in the street accompanied by her governess, and was so struck by her beauty that he followed her to her father's palace and enquired her name. Upon discovering her identity he prevailed upon Prince Metternich to allow him to paint her portrait. As the Princess only gave him one sitting, Lawrence made a pencil sketch of her, finishing the portrait in oils in England. It was scarcely finished when a terrible sorrow fell upon the Metternichs; for their daughter, who was born on the 13th April, 1804, and to whom they were deeply attached, died in a galloping consumption. The picture arrived from England the day before

Princess Clementine's death, on the 6th of May, 1820, and before dying the poor child, who was only sixteen years of age, asked to see her portrait, and looking at it for some time, begged for a mirror to be given her, and after gazing at her reflection, fell back crying out, "My God! How changed I am."

Lawrence left Vienna on the 3rd of May, 1819, and arrived in the Eternal City seven days later, sleeping every night in his carriage, with the exception of one, when, arriving at Bologna at two in the morning, he remained there, and rose early to visit the gallery which contained the works of the Carracci and Domenichino, then far more popular in England than at the present time. He caught sight of St. Peter's on a fine May morning, and although at first he "found Rome small," he soon afterwards confessed that he was "overpowered with its immensity and grandeur." Of his appreciation of the wonders contained in this city of Art he writes to a friend as follows: "It often happens that first impressions are the truest—we change, and change, and then return to them again. I try to bring my mind in all the humility of truth, when estimating to myself the powers of Michael Angelo and Raphaele, and again and again the former 'bears down upon it,' to borrow a strong expression 'with the compacted force of lightning.' The diffusion of truth and elegance, and often grandeur, cannot support itself against the compression of the sublime. There is something in that lofty abstraction in those deities of intellect that people the Sistine Chapel, that converts the noblest personages of Raphaele's drama into the audience of Michael Angelo, before whom you know that, equally with yourself, they would stand silent and awestruck. Raphaele never produced figures equal to the Adam and Eve of Michael Angelo."

Lawrence, who was received most kindly in Rome, had rooms allotted to him in the Palace of the Quirinal. "Four sitting-rooms," he writes, "newly and handsomely furnished bedrooms," and in addition to these he was provided with carriage and horses. The painter describes the appearance of Pope Pius VII. as follows: "He has a fine countenance,

POPE PIUS VII

From the original painting by Lawrence, in the Royal Collection, Windsor Castle.

—stoops a little; with firm yet sweet-toned voice, and, as I believe, is within a year or two of eighty, and through all the storms of the past he retains the jet-black of his hair." The Pope disliked speaking French to Lawrence and conversed with the painter in broken English during the nine sittings that he gave for his portrait, which is one of the finest painted by Lawrence, and now hangs in the Waterloo Gallery at Windsor Castle. Writing of this portrait of the Pope to Wilkie, Sir Walter Scott says: "I fancied, if I had only seen the hand, I could have guessed it not only to be the hand of a gentleman and person of high rank, but of a man who had never been employed in war or in the sports, by which the better classes generally harden and roughen their hands in youth. It was and could be only the hand of an old priest, which had no ruder employment than bestowing benedictions."

In addition to painting the portrait of Pope Pius VII., Lawrence painted that of Cardinal Consalvi, whom he dubbed "the Pitt of Rome," and considered "one of the finest subjects for a picture that I have ever had,—a countenance of powerful intellect and great symmetry: his manners but too gracious. . . . The expression of every wish was pressed upon me, and the utterance of every complaint." His portrait of the Cardinal is on a par with that of the Pope, both of which might hang by the side of the famous Vandyke of Cardinal Bentivoglio—which, with their scarlet draperies and the dignity of their models, they in no little degree resemble—without losing their prestige.

Sir Thomas paid a visit to Naples in the month of August, ascending Vesuvius one night after visiting Pompeii, of which latter place he writes, that he lingered "with my friend, Count Wagna, in that city of the dead, till the close of twilight; having on the right a sweet moon, rising in its pure brightness, and on the left its old, still living, and threatening foe, whose lava then appeared rolling out in colour of the purest gold; not the dull red in which, in full day, and in its sluggish mood, it generally appears. "I returned to Rome," he goes on to say in the same letter, "without

one adventure from brigands." On his return journey Lawrence was detained at Florence by the illness of a faithful servant, and before arriving in England, on the 30th of March, 1820, he had visited Parma, Cremona, Mantua and Venice, having been absent one year and a half, and bringing with him for his old patron, the Prince Regent, who had succeeded to the throne as George the Fourth in the preceding January, eight whole-length portraits.

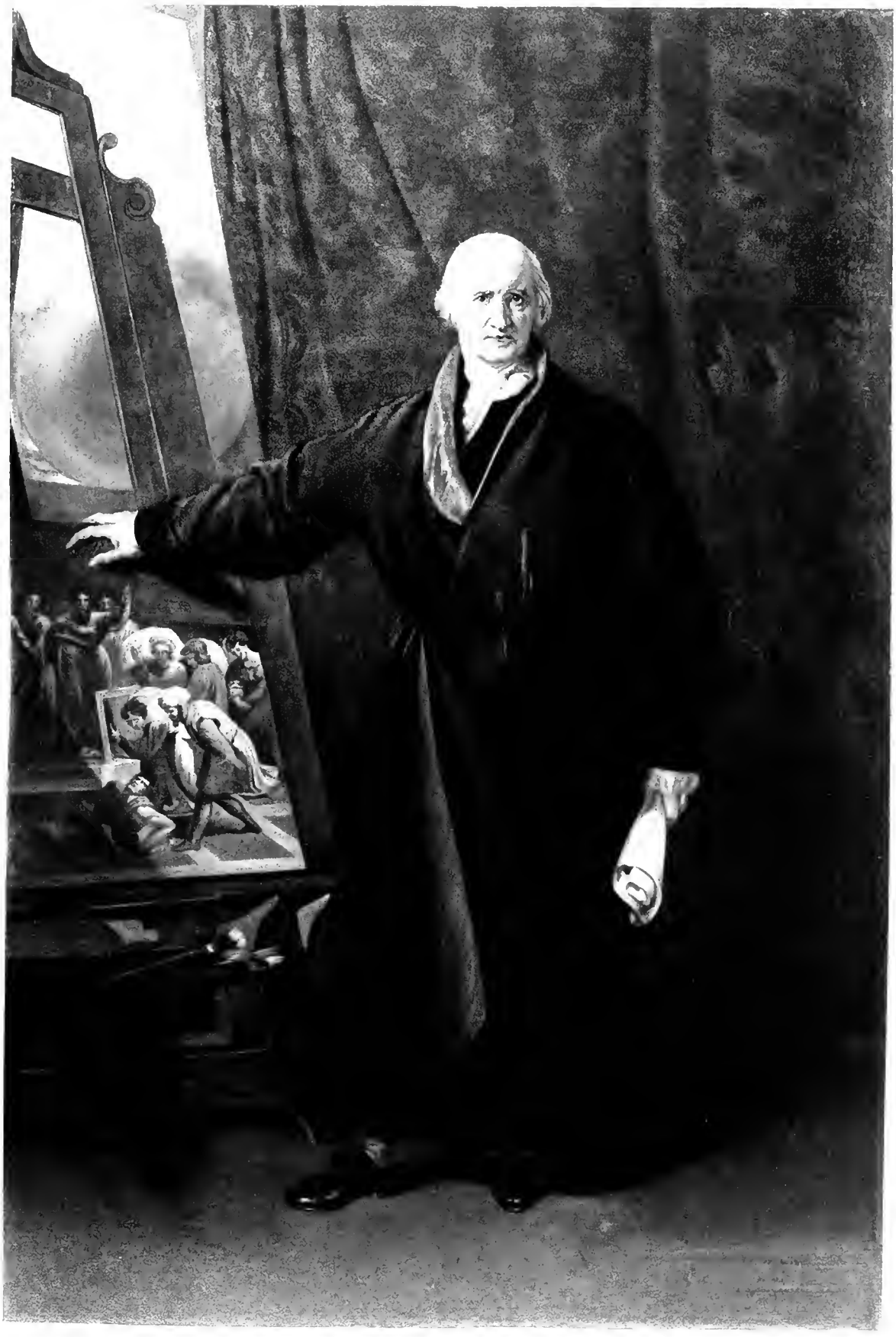
Another important change which affected him personally was the death of his old friend, Sir Benjamin West, the President of the Royal Academy, who had expired on the tenth of the month. By a strange coincidence the election of the new president took place upon the very evening of Lawrence's return, and he probably read the notice of his old friend's death and the decision of the Members of the Academy to elect him as Sir Benjamin's successor at the same time. Lawrence was elected President by an almost unanimous vote, only two members voting against him.

This election caused universal satisfaction: even Fuseli,—old grumbler that he was,—growling out "Well! Well! since they must have a face-painter to reign over them, let them take Lawrence; he can at least, paint eyes!" Lawrence himself received his new honours with becoming modesty. "There are others," he said, "better qualified to be President. I shall, however, discharge the duties as well and wisely as I can. I shall be true to the Academy; and, in my intentions, just and impartial." The King was delighted that his favourite painter should be at the head of English Art and bestowed a gold chain upon the new President from which depended a gold medal bearing the royal profile, laurel crowned, and inscribed, "From His Majesty George IV. to the President of the Royal Academy."

Alluding to the gifts required for a model President of the Royal Academy, Cunningham judiciously writes, "genius is not the first requisite for such a place. The great object is to find a man of the world, and a gentleman—,one acquainted with the etiquette of the station—

BENJAMIN WEST, P.R.A.

From the original painting by Lawrence, in the National Gallery, London.



PORTRAIT OF A LADY.

From the original drawing by Lawrence, in the British Museum.

a master of his temper and his tongue—prudent, sagacious, sensible and conciliatory."

At the end of the same year the new President presented the medals to the successful students of the Royal Academy and delivered an address which, however, was not published. Of this Wilkie says: "We scarcely expected Sir Thomas would have ventured with a discourse, having had but short notice of our wish to have one; but he produced one ready written, which he delivered, however, almost ex-tempore, in an elegant and gentleman-like manner—simple and agreeable, without display; and, as Fuseli said, more like a pulpit discourse than that of a lecture-room."

LADY CALLCOTT.

From the original unfinished painting by Lawrence, in the National Portrait Gallery, London.

THE FOURTH CHAPTER.

IN 1818 Lawrence lost his soldier brother, Major Lawrence; and on his way to the funeral at Haslar there occurred one of those incidents which prove the painter to have been open-handed, thoughtful and generous. Chancing to discover a poor family whose cottage had been washed into the sea during a severe storm, Lawrence provided them with enough money to rebuild their home, at the same time refusing to give his name to those who thus benefited by his generosity. Three years later, on the occasion of the death of another of his brothers, the Rev. Andrew Lawrence, when again

going down to Portsmouth, he called upon this same family and was received by them with every mark of gratitude. His kindness to his servants was also remarkable at a time when little sympathy was shown to those who served by those who were served. An instance of this kindness is shown in the case of an old woman servant whom he had carefully nursed through a long illness, when he might have saved himself the trouble by sending her to a hospital; but he declared that she should remain in his house in order that she should have every comfort. "He exempted her from labour" his biographer Williams writes, "had her nursed with great care and attended by his own medical adviser, and daily solaced her by his kind enquiries and conversation. For the last three weeks of her life, he provided himself with a bed in a neighbouring lodging-house,—he was then living in Greek Street, Soho—and gave up his chamber to her, in which the poor old creature died; she was buried at his expense." This incident recalls to one's mind Michael Angelo's devotion to his servant. When the Keeper of the Academy, Fuseli, lay dying at Putney Hill, Lawrence, who, in spite of the Swiss painter's rudeness to him regarding his works, bore the old man no malice, passed long hours with him in order to console and cheer his last days. These little traits surely indicate a good disposition, and prove that, under a somewhat cold and formal demeanour, Lawrence's heart beat warm and kindly.

After various changes of address Lawrence finally took a large house, 65 Russell Square, which has been described as a perfect museum of pictures, his own portraits, mostly unfinished, being the most numerous. Here could be seen the finished, as well as the unfinished portraits that he was engaged upon, of illustrious men in art and literature, such as Scott and Campbell, West and Fuseli. Here too were gathered together his matchless collection of drawings by the old masters, arranged on the walls by his own hand, a collection that he himself valued at £20,000. It is a matter of lasting regret that after his death they were scattered by public auction all over Europe, although Sir Charles Eastlake urged

LADY PALMERSTON

From the original painting by Lawrence, in the possession of Lady Edith Ashley.

their purchase by the Government. Fortunately, however, some of the finest drawings by Michael Angelo and Raphael found a home in the University of Oxford. "I requested," writes Sir Charles, "permission to take some of them to Lord Brougham, then Lord Chancellor; Lord Lansdowne and Talleyrand were present: the drawings were examined by them, and I remember Talleyrand saying 'If you do not buy these things you are barbarians.'" Talleyrand was right, and those who should have enabled our country to keep that unique collection together in England, allowed it to be dispersed for want of a miserly sum. The collection was bought by Woodburn, a well-known art-dealer, from Sir Thomas's representatives, and was sold and dispersed by him, the drawings realising almost the sum at which they had been valued by Lawrence. Amongst the studies of Michael Angelo were some that had belonged to the Buonarrotti family; these and the Raphaels were engraved by Ottley and published in 1841. In more recent years they have often been reproduced by photography. There is a curious anecdote told of one of these drawings, which is to the effect that Ottley, the art-publisher, having bought an old drawing representing a sorceress, which had belonged to Sir Joshua Reynolds, who had written underneath it the name of Donatello, discovered that it was only a copy of a drawing by Michael Angelo, the original of which he himself had bought in Paris in 1820 and had given to Lawrence.

It was the President's habit to invite the more promising of the Academy students to study this collection of drawings in his house in Russell Square, though it must be admitted that in a general way he did not encourage them to seek him as a teacher. This unfortunately applies to other prominent English artists as well as to Lawrence, the custom so general in France of each great painter having pupils, even in these days, never having really become acclimatised with us. It is true that Etty was articled to Lawrence at the cost of one hundred guineas; but, according to his own account, he received little professional assistance from the President. "I was left," he writes, "to struggle with the difficulties of art and

execution." Lawrence contented himself by telling Etty to imitate his "perfection," a thing easier said than done. Little as Etty's testimony is in favour of Lawrence's helpfulness to young students it is only fair to the President to record that Allan Cunningham writes that he believes that the President intended, when he moved into the house in Russell Square. to convert it into a sort of private Academy. "He was heard to talk," writes Cunningham, "with enthusiasm of what might be done by the genius of one 'superior disciple' or two of the society which it would bring him; and he went so far as to consult Smirke, the architect, concerning the transformation of his house into a series of studios and galleries." However, it all came to nothing, as is the manner of such schemes.

Cunningham gives an instance of the President's interest in young artists, which is quite at variance with the account given by Etty. "A well-known painter," he writes, "says of Lawrence that he found him at all times most ready and liberal in his advice and visits; and when the oppressive number of his engagements would not allow him to go out of the house, he would always see the humblest student at home. I had the pleasure of making him a great number of drawings in water-colours—always sketches done on the spot; and I know he frequently conferred this honour upon me, more to assist and encourage my exertions than from any wish to possess the drawings themselves: and for all I did for him in this way, he paid me at the moment, and always handsomely; generally more than anyone else who encouraged me. He never lost an opportunity of recommending my drawings and paintings among his distinguished friends; and I am even now feeling the effects of this generosity."

Before passing on to the last ten years of Lawrence's life, it is worth recording that it was in 1816 that the American Academy of the Fine Arts was established, and that its first exhibition was held in 1817. Sir Thomas was appointed an honorary member by a diploma bearing the date 20th January, 1818, and in return he presented to the American Academy a full-

COUNTESS OF SHAFTESBURY.

From the original painting by Lawrence, in the possession of Lady Edith Ashley.

length portrait of Sir Benjamin West, the President of the Royal Academy, who was an American by birth. Canova, West, Wilkie and Raeburn were also honorary members of the American Academy.

It is a matter for regret that Lawrence never painted a portrait of Byron. He once met the poet—on the 15th of January, 1821, it appears, from Byron's diary, where it is written: "The same evening I met Lawrence, the painter, and heard one of Lord Grey's daughters play on the harp so modestly and ingenuously that she *looked music*. I would rather have had my talk with Lawrence (who talked delightfully), and heard the girl, than have had all the fame of Moore and me put together. The only pleasure of fame is, that it paves the way to pleasure; and the more intellectual the better for the pleasure, and for us too." Lawrence, however, once made a sketch in ink of Byron's head, which he sent to a friend, a beautiful woman named Mrs. Wolff, who seems to have had a great admiration for the poet.

Lawrence's best patron was George the Fourth, both as Regent and as King, but Sir Robert Peel, for whom he had painted at the time of his death a series of most interesting portraits—fourteen in all—ran the royal patron very close in the number of commissions he gave the painter. Among the fourteen pictures completed by Lawrence were the portraits of the Duke of Wellington, Lord Aberdeen, Canning, Huskisson, Lord Eldon, Lord Stowell, the poet Southey, and Sir Robert Peel himself. Writing of this series, Cunningham says: "Sir Walter Scott, Chantrey and others were to have been added, but it was otherwise fated. In the full-lengths of Lawrence there is less of true nature in the posture than of fine character in the face. I am not sure that I ever saw one of them wholly free from affectation. Canning holds up his closed hand in the attitude of passionately haranguing; but introducing the seats for other senators, left blank, was a fault both in taste and in *fact*—for Canning never spoke to empty benches. When I saw it first, there was a white handkerchief waving in the lifted hand; but this he had the good sense to rub out. Southey is seated at the foot of one of his Cumberland crags, with one knee laid

over the other, and the hands between. On my asking the poet how he came to be painted in such a Jaques-like position, he said, 'Why seeing me, as I sat, cross-legged, place my hands on one knee and under the other, he asked me 'if that was the way in which I was sometimes accustomed to sit.' I smiled, and confessed to it; upon which Lawrence transferring the brush to his palette hand, slapped his thigh, and said with a look of great satisfaction, 'Then I'll have it.'" The face is very like, but it wants that fine expression of eye, which made Byron, in one of his honest moods, pronounce the Laureate the most epic-looking of all living bards.

Besides these he also painted the celebrated portrait of the statesman's wife, which has been the cause of so much recent litigation. This is a superb work, rich in colour and with a charm which places its author on a level with the painter of the well-known portrait of Rubens' wife, called "Le Chapeau de Paille," which certainly had inspired Lawrence when he painted this portrait of Lady Peel, and which he had probably studied in Sir Robert's gallery at Drayton. At the same time Lawrence also painted a delightful portrait of Sir Robert's daughter.

One of his sitters for Sir Robert Peel's series of portraits of the most eminent men of his time—Sir Walter Scott—Lawrence had known for many years. Writing to Lady Abercorn in April 1808, Sir Walter says: "I am much flattered by Lawrence's appreciation of "Marmion." He is truly a man of genius; his own art cannot be practised without constant exercise of the imagination, and therefore his vote is worth that of hundreds." Again, in 1815, he writes from Edinburgh, on the 10th of January, to the same lady: "Next to seeing the great men themselves (Sir Walter alluded to the Allied Sovereigns then in London), nothing can equal beholding them on the canvas of Lawrence, who is one of the finest geniuses of his art and merits his extended fame." In the following month he wrote once more to Lady Abercorn on the same subject saying: "I am delighted that Lawrence likes the "Lord of the Isles." I would rather please one man of feeling and genius than all the critics in the kingdom."

SIR WALTER SCOTT.

From the original painting by Lawrence, in the Royal Collection, Windsor Castle

Sir Walter's admiration and esteem of the painter seems to have been constant and unchanging, for, in his diary for the 12th of November 1826, he writes: "Went to sit to Sir Thomas Lawrence to finish the picture for His Majesty which everyone says is a very fine one. I think so myself; and wonder how Sir Thomas has made so much out of an old weather-beaten block. But I believe the hard features of old Dons like myself are more within the compass of the artist's skill than the lovely face and delicate complexion of females." In this same year under date 18th November he writes: "I ended this morning my sittings to Lawrence and am heartily sorry there should be another picture of me except that which he has finished. The person is remarkably like and conveys the idea of the stout blunt earle that cares for few things and fears nothing. He has represented the author as in the act of composition, yet has effectually discharged all affectation from the manner and attitude. He seems pleased with it himself." In the following year there is another entry in his diary touching upon the President, which is not quite so eulogistic: "He is, from the habit of coaxing his subjects I suppose, a little too fair-spoken, otherwise very pleasant;" and he strikes the same note in 1828 when writing on the Academy dinner: "I had but a few minutes to dress," he says, "and go to the Royal Academy to which I am attached in the capacity of Professor of Antiquities. I was too late to see the paintings but in perfect time to sit half an hour waiting for dinner, as the President Sir Thomas Lawrence expected a Prince of the Blood. . . . Sir Thomas Lawrence did the honours very well and compliments flew about like sugar-plums at an Italian carnival."

Cunningham relates an interesting conversation that took place between Sir Walter Scott and the painter at a dinner at Dr. Hughes' in 1821: "Lawrence said little, and seemed chiefly anxious to hear the great poet, who certainly spoke in a way to charm every ear. The painter objected, in a most gentle way, to persons criticising works of art who were not themselves artists. 'Nay' said the poet; 'consider, art professes but to be a better sort of nature; and, as such, appeals to the taste of the world; surely, therefore,

a wise man of the world may judge its worth, and feel its sentiment, though he cannot produce it. He may not know how it is produced; yet I see not but that he may estimate its beauty. Sir Thomas smiled and said 'Certainly.' The conversation took another turn."

The last ten years of Sir Thomas's life were brilliant and busy ones. His industry showed no signs of flagging, portraits following one another from his studio with marvellous rapidity, the majority being those of ladies. And it is by some of these that he will be longest remembered. According to Cunningham the following is the order of the most noteworthy portraits painted during the last decade of his life:—Mrs. Baring and Children; Lady Louisa Lambton (afterwards Countess of Durham); Viscountess Pollington (afterwards Countess of Mexborough) and child; the celebrated Lady Blessington, upon which Byron wrote some feeble verses, "not with his usual felicity," as Cunningham truly puts it. This lovely half-length portrait is at Hertford House, and now the property of the nation through the generosity of the late Lady Wallace. Others were the Countess of Jersey, the too celebrated friend of George the Fourth; H.R.H. the Duchess of Gloucester; Mrs. Harford; the Princess Sophia, now at Windsor Castle; Lady Valletort; the Marchioness of Lansdowne; the Hon. Mrs. Hope (afterwards Lady Beresford); Viscountess Melville, and Miss Croker (afterwards Mrs. Barrow), which is one of Sir Thomas's best and most pleasing feminine portraits. Lady Lyndhurst was also painted by the President during this period, as were also Miss Peel, Sir Robert's daughter, the Countess Gower and her daughter Elizabeth (afterwards Duchess of Argyll); the last, a superb portrait which is now at Stafford House and is regarded as one of the painter's chefs-d'œuvre. It is reproduced in this work from the first proof of the mezzotint by Samuel Cousins, which was "touched on" by Sir Thomas himself.

On this portrait I wrote in an art publication called "The Historic Galleries of England," as follows:—"The Duchess of Sutherland, then Countess Gower, was at the time when Sir Thomas painted this portrait of herself and her eldest child, in her twenty-first year. It is rightly considered the finest group that Lawrence ever achieved, and a great French

COUNTESS GOWER (AFTERWARDS DUCHESS OF SUTHERLAND) AND HER DAUGHTER, LADY ELIZABETH SUTHERLAND GOWER (AFTERWARDS DUCHESS OF ARGYLL).

From the first proof of the mezzotint engraving by Samuel Cousins after Lawrence, touched by the artist, belonging to Lord Ronald Sutherland Gower.

art-critic has described it as "la grâce et la beauté même." In a letter of my mother's, written in July 1824, she says: "The picture charmed the Ellis's (her sister and her husband, Agar-Ellis, afterwards Lord Dover), not thinking it flattered." In another letter, she writes: "Sat again to Lawrence. I don't feel perhaps quite as pleased as I did before; he has opened the mouth, which I always think a fault in a picture, and gives a foolish look to the most sensible countenance; Agar thinks he has lengthened my face, which is not necessary." To continue the list there were portraits of Lady Georgiana Agar-Ellis (afterwards Lady Dover) and her son (afterwards Viscount Clifden). This is a half-length of great beauty and only second in charm to that of her sister, Countess Gower. Another group-portrait was that of the Marchioness of Londonderry and her son. There were portraits also of Miss Macdonald, the Duchess of Richmond, the Marchioness of Salisbury, Mrs. Locke, Donna Maria di Gloria, Queen of Portugal, now at Windsor, one of the last portraits painted by the President, who finished it in the middle of August 1829, and died in the following January.

To us Lawrence's later portraits of men certainly appear inferior to those which he painted of the fairer sex; but perhaps of all Lawrence's male sitters the Duke of Wellington is the most striking. He painted him several times, the first picture being that in the Waterloo Gallery at Windsor, painted for the Prince Regent in 1814 and exhibited in the Royal Academy in the year of Waterloo. It was engraved in line by Bromley with the following inscription beneath: 'The Duke of Wellington as he appeared on the Day of Thanksgiving at St. Paul's, for the ratification of that Peace, the attainment of which his valour, genius, and wisdom had so essentially promoted; distinguished by the insignia of those honours with which a grateful country and applauding Europe had invested him, and bearing, by command, the Sword of England.' This portrait cannot be considered a satisfactory likeness for it has a meretricious theatrical look most out of keeping with the character of the original.

Another portrait of the great Duke by Lawrence presents him in the uniform that he wore and on the horse that he rode, "Copenhagen," at the

Battle of Waterloo, and was painted for Lord Bathurst. Apropos of this portrait Timbs, taking his facts from an article in the *Illustrated London News*, which appeared shortly after the death of the Duke of Wellington in 1852, after placing the work as second in order of merit of the four portraits that Lawrence painted of the Duke, says:—"This is a very spirited moving picture; the Duke mounted on his charger, 'Copenhagen,' waving his hat, and giving the word for the Guards to make that eventful and resistless charge which decided the fortune of the day at Waterloo. Of this picture Wilkie, who saw it before it went to the Exhibition, writes to Sir George Beaumont:—"Sir Thomas Lawrence has almost completed his equestrian portrait of the Duke of Wellington. This I have seen, and think it a happy effort. He is dressed in a plain blue coat, and a large cloak of the same colour over it. It is the dress he wore at Waterloo; and, not being a regimental dress, has a very uncommon, though inherently military look about it. It is one of those images of the Duke that is likely to supplant every other; and I shall not be surprised if it were to become as common throughout the country as Sir Joshua's Marquis of Granby. It is rather a dark picture, and I could wish that it had something of a quality which has almost gone out of fashion in the present day—I mean *tone* in the colouring."

"The third portrait painted by Lawrence is that done for Mr. Arbuthnot, in 1816. It is a half-length, representing the Duke in a military cloak, with the right hand thrown across to the left shoulder. This has been repeatedly engraved: in mezzotint by Cousins and by Jackson, in line by Dean Taylor and by Charles Smith, and in smaller sizes, in mezzotint, by McInnes, Burgess, and others.

"This was always the favourite portrait with the Duke and, we think, not without reason, for the expression is very pleasing, combining manliness with delicacy and refinement of sentiment. It may be mentioned that the great Commander, though never betraying a particle of personal vanity in the little sense, was proud of the estimation in which he was held both by the public and a numerous circle whom he honoured with

DUKE OF WELLINGTON ON HORSEBACK.

From the original painting by Lawrence, in the collection of Earl Bathurst


HANC
ARTHURI DUCIS DE WELLINGTON
IMAGINEM
QUALEM SESE HABUIT IN PRŒLIO ISTO
APUD WATERLOO
QUOAD VEXITUS ARMA EQUUS
THOMAS LAURENTIUS SOULT

his friendship; and a very usual mode of marking his esteem was the presentation of a print of himself, generally the Arbuthnot one, with his autograph affixed, and in a plain little maplewood frame. This, for instance, was his usual *souvenir* to the hundreds of brides whom he had "given away," and probably the most gratifying testimonial he could bestow. Only a few days before his death, he gave one of these modest keepsakes to an individual of illustrious rank. It happened that, in September 1852, the Duke and Duchess of Mecklenburg-Strelitz, on their return from England to the Continent, paid a visit to the Duke at Walmer, when in the course of conversation the Duchess asked "the Duke," which of the many portraits existing of him he considered the best. The latter immediately pointed to the little maple frame hanging from the wall, in which was a print of the "Arbuthnot picture," and announced his preference for it. Upon the Duchess remarking that she would send to London for a copy, "the Duke" with his usual gallantry, declared she need not do so; and, taking the print down from the nail whereon it hung, begged her to accept it, which she did. No sooner had his visitors left the room, however, than the Duke took thought of the blank space which he had made on his wall, and also the absence of his portrait from the line of Lord Wardens, Pitt and others, which he had arranged thereon, and, with his usual love of order, promptly set about refilling it. The very next morning a note reached Messrs. Graves and Co., in the Duke's hand—'F. M's compts' etc.—requesting that they would, with as little delay as possible, procure for him a copy of the Arbuthnot portrait, framed in maplewood, and forward it to Apsley House, whence it would be transmitted to Walmer. No time was lost in putting into execution his Grace's order, and a message was sent to the steward at Apsley House, announcing that the print, framed, would be ready for delivery on the following day. In the meantime, four days only after the first note, came another from the Duke, dated "7th Sept. 1852," in which he referred to the order already given, and "begged to know if it had been received, and what progress had been made in the execution thereof?" The print,

framed, as ordered, crossed this second note on the road, and was hung up by the Duke in the place of the former one, one little week before he died.

"Last in order is a whole-length of the Duke in a military cloak, standing on the field of Waterloo, and holding his reconnoitring telescope; an admirable likeness, and soldier-like figure. This picture was painted in 1818, for Sir Robert Peel, who, both on account of the veneration in which he held the original, and also his value for it as a painting, so jealously prized it, that for many years he was not to be induced to let it go out of his possession for the purpose of being engraved. It was, however, eventually engraved in 1848, in mezzotint, by Cousins; and how it came to be so is so creditable to all parties, that we record the circumstances. It will be recollected that, in 1847. Sir Robert Peel gave a day *conversazione* to men of arts and letters at his house, in Priory Gardens. Mr. Colnaghi, the print publisher, on that occasion, lent his services to the ex-Premier in arranging the various prints and works of art in the rooms, lending, indeed, several for the purpose. A few days afterwards, Sir Robert Peel called to thank him, and asked what he was in his debt. Mr. Colnaghi replied that he was very happy to have been of service in the matter, but could not think of making any charge. Sir Robert appreciated the delicacy with which this was said, but, thanking the worthy publisher, begged to know if there was no way in which he could make some return for his kindness. Mr. Colnaghi then took courage, again broached the subject of the Duke's portrait; and, after a brief hesitation, Sir Robert consented, only requiring to know for how long he would have to part with the picture. "One twelvemonth," was the reply. "I consent," rejoined the Statesman, "but recollect that, whether the engraving is finished or not, I must have the portrait back one twelvemonth from the day you receive it.' Mr. Colnaghi promised, and kept his word. The picture was punctually returned to Drayton Manor on the day twelvemonth; but, the engraving not being then quite finished, Mr. Cousins was obliged to go down after it, to put the finishing touches. This was not

very long before the untimely death of England's illustrious Statesman, and art's considerate patron.

"From Lawrence's hand we have also a life-size head of the Duke, in crayons (a vehicle which this artist commanded with the happiest delicacy and precision), drawn in 1815; and engraved in chalk by F. C. Lewis. There appears to have been two plates of this sketch—one square, the other surrounded by an oval line. The latter has the following quotation from Napier's "Peninsular War":—

"Iron hardihood of body; a quick and sure vision; a grasping mind; untiring power of thought, and the habit of minute and laborious investigation and arrangement: all these qualities he possessed; and with them, that most rare faculty of coming to prompt and sure conclusions on sudden emergencies. Steadily holding on his own course, he proved himself a sufficient man, whether to uphold or conquer kingdoms. How many battles he fought—victorious in all."

"If we mistake not, one of the first who had the honour of painting the Duke, after the death of Sir Thomas Lawrence, was Wilkie; to whose style the Duke was always very partial, and who, we believe, was the only artist that ever received a 'commission' from him; namely in the case of the *Chelsea Pensioners*."

Lawrence's portraits of Lord Londonderry, for he painted that gallant soldier more than once, are among his best, and amongst the men of science and of letters, whose portraits he painted, we find those of the famous Dr Abernethy; Sir William Grant, Master of the Rolls; Sir Humphrey Davy, the great chemist; Sir Astley Cooper, the great surgeon; Sir John Soane, the architect, and the founder of the Soane Museum in Lincoln's Inn Fields; as well as the poets Moore, Campbell and Scott. Among statesmen are the names of Lord Stowell, Lord Liverpool, the Earls of Eldon and Durham, Lord Brougham, Canning and Croker.

His own portrait he painted early and also late in life, the last one being strikingly like his portrait of Canning; it was bought by Lord

Chesterfield after the President's death for four hundred and fifty guineas. "So much was his likeness in request that at one and the same time the King, Sir Robert Peel, Lord Francis Gower (afterwards Lord Ellesmere), and the City of Bristol, were candidates for the first from the easel."

Lawrence took a particular pride in the portraits which he painted of his patron George the Fourth. His well-known full-length portrait of the King in his Coronation robes was frequently copied and bestowed by the King upon his friends and fellow-sovereigns; and there is probably scarcely a royal palace in Europe in which one of these replicas may not be found. Pope Pius VII., who had received one of these portraits from the King, had it reproduced in mosaic, and some years ago the writer saw this mosaic reproduction for sale in a curiosity shop in Bloomsbury, the price asked being a few pounds.

But Lawrence's favourite portrait of the King was, according to Cunningham, that which represents the monarch in his private dress,—"Yet the King was full-bodied, inclining to be corpulent, and, when painted in his tight close-bodied dress, looked ill at ease; his clothes in the picture fit so tight, that they seem to give him pain." This portrait is at Hertford House and is now the property of the nation.

Another portrait of George the Fourth by Lawrence, also belonging to the nation, is a life-size profile in the National Portrait Gallery, which was the outcome of special sittings with a view to Lawrence's work being reproduced upon the coinage.

None of Lawrence's many portraits of George the Fourth show that strong individuality and suggestion of character which mark the President's best work in portraiture. He certainly owed much to the King for his patronage and advancement in the lifetime of George the Third and afterwards, and, however unsatisfactory as actual representations of the man these portraits may be, at the same time they show Lawrence's skill and great resource. It was incumbent upon him to flatter, and the subject

KING GEORGE IV.

From the original painting by Lawrence, in the Lateran Museum, Rome.

Negative by Alinari.

EMMA, LADY HAMILTON.

From the original drawing by Lawrence, in the British Museum.

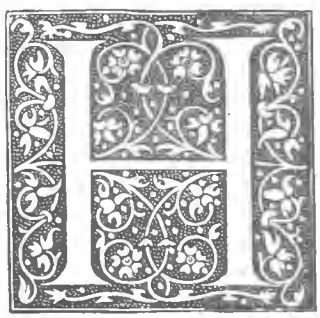
for flattery had not realised that the costume of a slim youth-time is apt to look a little incongruous when it is worn upon the ample proportions of a maturer age. But Lawrence very cleverly steered a middle course, and evidently fulfilled the wishes of his patron without covering both patron and painter with ridicule. Nevertheless, perhaps, his portraits of George the Fourth are more representative of the royal tailor than of the sovereign.

It is much to be regretted that no portrait of the Queen by Lawrence exists amongst the many painted of her Majesty in her childhood. The subject was one to which he would have given great charm,—as is proved by his portrait of the Princess Charlotte and other child-subjects.

WILLIAM WILBERFORCE.

From the original unfinished painting by Lawrence, in the National Portrait Gallery, London.

THE FIFTH CHAPTER.



OWEVER opinion may vary upon Lawrence's other portraits, it is universally allowed that his groups of children were always beautiful, and one group at least is almost as fine as Sir Joshua at his best. I refer to that group of the children of Charles B. Calmady, of Langdon Court, Devon, sometimes called "Nature." "The history of the portraits," says Williams,—whose account is based upon "a little family memoir of this painting drawn up by the accomplished mother of the two children,"—"will exhibit Sir Thomas

in a most amiable point of view... Mr. Lewis, the engraver, had often suggested to Mrs. Calmady, that her two children, Emily and Laura, would make excellent subjects for a painting; and he assured her that if Sir Thomas Lawrence were but to see the children, he would be glad to paint them on any terms. But delicacy and independence of spirit made the question of terms one of great difficulty with the parents.... In July, 1823, Sir Thomas saw the children. The terms upon his card, on his mantelpiece, descended from six hundred guineas to one hundred and fifty, which was the price of the smallest head-size. Having two in one frame increased the price by two-thirds, and thus the regular charge for the portraits would have been two hundred and fifty guineas. Sir Thomas, captivated by the loveliness of the children, and sympathising with the feelings of the mother, asked only two hundred guineas. "I suppose," says Mrs. Calmady, "I must still have looked despairingly, for he immediately added, without my saying a word, "Well, we must say one hundred and fifty pounds for merely the two little heads in a circle, and some sky —and finish it at once." Sir Thomas commenced his task the next morning at half-past nine; and never did artist proceed with more increasing zeal and pleasure. Upon the mother's expressing her delight at the chalk drawing, as soon as the two heads were sketched in, he replied that "he would devote that day to doing a little more to it, and would beg her acceptance of it, as he would begin another." The public, in one sense, must be glad of this liberality; for a more free, masterly, and exquisitely beautiful sketch was scarcely ever made.... It may be doubted, however, whether upon the whole this circumstance is to be rejoiced in, for the sketch gave promise of even a more beautiful piece than that which he afterwards completed. Both of the faces were full, and that of the child now in profile was even more beautiful than the side-face; and both were rich and lovely, more soft and delicate in the sketch than in the finished picture. During the progress of the painting, Sir Thomas continually kept saying, that "it would be the best piece of the kind he had ever painted;" and not only would he detain the children many hours, with their father or

EMILY AND LAURA CALMADY.

("NATURE.")

Etching by E. Gaujean after Lawrence.

By permission of the *Gazette des Beaux-Arts.*

Jameson Sc

mother, keeping them in good humour by reading stories to them, or otherwise amusing them, but on several occasions he detained them to dinner, that he might get another sitting that day. Mrs. Calmady, on one occasion, on her return to his house after driving home for an hour to attend to her infant, found Sir Thomas with a child on his knee, feeding it with mashed potatoes and mutton chop, whilst he was coaxing and caressing the other, who was fed by the servant. As frequently as he kept the children for the day he would always feed them himself, and play with them with the simplicity of genuine fondness and delight; and when food and sport had recruited them they were again placed in the chair, and the business of the portrait proceeded. At one sitting, he was interrupted by the arrival of a packet from the King of Denmark, which he opened and read to Mr. and Mrs. Calmady. It contained his election, in French, to the rank of Honorary Member of the Royal Academy of Denmark, and the King's letter was signed, "Votre affectionné Christian Frederick." Reading the flattering compliments paid to him by the King, Sir Thomas smiled and said: "The fact is, they have heard I am painting this picture. . . ." At one sitting, after Sir Thomas Lawrence had had the shoe of little Emily Calmady often taken off, and had attempted to catch her playful attitudes and expressions, he could not help exclaiming, "How disheartening it is, when we have nature before us, to see how far—with our best efforts and all our study—how very far short we fall of her. . . ." Having once fed the children with their dinner, as they sat on his knees, he drew to the table to take his luncheon; but when he rose, to his surprise he found that the child had got hold of his palette and paints, and with her hands had daubed her face in a ludicrous manner. When Mrs. Calmady entered the room she was surprised, until she knew the cause, to find Sir Thomas and his servant busily employed, not in painting, but in washing the child. When the painting was finished Sir Thomas declared: "This is my best picture. I have no hesitation in saying so—my best picture of the kind, quite—one of the few I should wish hereafter to be known by." This picture was sent to the Royal Lodge, Windsor Park, for the inspection of the King who had

heard of it from the Duchess of Gloucester. George IV. admired the picture so greatly that he offered £2,000 for it, but as he particularly desired that the parents' wishes should be consulted in the matter, the offer was not regarded as a command, and Mr. and Mrs. Calmady refused to part with it. "The engraving of it had a very large sale; and so much did that of the chalk-drawing please Sir Thomas, that he insisted upon the engraver, Mr. Lewis, taking eighty instead of sixty guineas for his production."

To our taste the equally well-known portrait of young Lambton is still finer. It represents the son of Lord Durham, the Hon. C. V. Lambton, by his second wife, daughter of the first Earl Grey. The child was seven when this picture was finished, it being exhibited in 1828, but the handsome boy only survived the painter who had immortalised him by one year, dying at the age of ten. There is another charming child portrait by Lawrence now in the National Gallery representing Lady Georgiana Fane in the dress of a peasant child (known as "A Child with a Kid"), yet beautiful as these portraits are, and the head of young master Locke, son of Sir William Locke, of Norbury Park, and also the heads of the Abercorn Children, Lawrence cannot, in his single children's portraits stand on the same level as Sir Joshua Reynolds.

With his sixtieth year Sir Thomas Lawrence had reached the height of his fame as a painter and the zenith of his career as a favourite of the "great world." Apparently his position was one to be greatly envied, "he was the companion of rank and wealth in all public places; he wrote perfumed billets full of studied compliments to ladies, and the ladies smiled and spoke of the accomplished Sir Thomas." George the Fourth, who was admitted by his generation to be a judge upon such matters, had declared him to be a "high-bred gentleman;" and, in addition to the other honours bestowed upon him, the then occupant of the throne of France sent him a present of royal porcelain. The Irish Academy made him an honorary member; and to fill his cup of success to the brim, not only did his native city of Bristol confer upon him her freedom, but he practically overcame the opposition in his own Academy, of which he had frequent cause to complain.

MASTER LAMBTON.

Son of Lord Durham.

From a mezzotint engraving by Samuel Cousins after Lawrence, in the British Museum.

But this was the side of the shield seen by the public; the reverse was not so brilliant. Many of his old friends were dead, Flaxman and Fuseli amongst them, and Mrs. Wolff, between whom and the painter tender relations were supposed to exist, had retired to live in the country, whence, although "her voice from her solitude reached the artist amid the circles of fashion," her letters were sad and unhappy. Mrs. Wolff died in the summer of 1829, and Lawrence was so deeply affected that he ceased work for nearly a month, giving, as his reason, "I have lost a faithful and revered friend; one worthy, from genius, right principle, benevolence, and piety, to be the companion of the best." This was probably the lady referred to in Fanny Kemble's memoirs as the author of the song Lawrence asked the young actress to sing to him. Lawrence's brothers, to whom he was deeply attached, were also dead; and the man whose career had been the most socially brilliant in the annals of British art felt solitary and alone. In addition to the natural melancholy which now overtook him, his monetary anxieties pressed heavily upon him, his income, large as it was, not sufficing to meet his expenditure; and he had many warnings of failing health. He began to feel that very little exertion caused him pain and fatigued him; even in 1828 he had excused himself to Mrs. Macdonald for retiring early from a ball, on the plea that he was practising "the down-hill slope where gentlemen of a certain age have but to fold their arms and cross their feet, and they go down so comfortably, that the dance is finished before they desire it;" while on the last day of the following year he wrote to the same lady in a similar strain declining an invitation to dinner on account of the annual Academy dinner. "To own the truth," he says, "as some of us are like the President, bald and grey-headed, we sometimes break up before the hour that proclaims it; but then the knowledge of the scarcity of worth makes us careful of our health, and afraid of listening to syren strains that might lure it from us. This old-fashioned winter may possibly usher in our gone-by spring and summer; and in the former Miss Macdonald shall find me gay as Mr. Greenwood himself (a gentleman

known to her father) and ready to obey her summons at a moment's call."

This Academy dinner, at which he presided, was Sir Thomas's last appearance in public. Speaking at the dinner of the Artists' Fund in this same year, Sir Thomas, who was a liberal contributor to the charity, showed very clearly that he was conscious of the waning of his strength and powers. "I am now advanced in life," he said, "and the time of decay is coming; but come when it will, I hope to have the good sense not to prolong the contest for fame with younger, and, perhaps, abler men. No self-love shall prevent me from retiring, and that cheerfully, to privacy; and I consider I shall do but an act of justice to others as well as mercy to myself."

In the last few years of his life Lawrence's friends seemed to have noticed another change in him, other than in health. "There was another change," says Cunningham, "many of his latter letters breathe of piety, and a respect for God's ordinances; and it is well known that some years before his death his thoughts grew serious; that he loved the conversation of devout men; felt scruples about working on the Sabbath, which, in his earlier days, he had practised without concern; and became almost constant in his attendance at church. Even in his correspondence, indeed, with Mrs. Wolff, and that early, sentiments of a sober and godly nature occur not unfrequently; and in his discussions with her concerning the merits of Byron and Milman, he uniformly bestows his praise on thoughts that are pious, and actions that are sublime. A man, it is true, may express a sense of what is devout and noble, without being pious himself; but I am warranted in claiming for Sir Thomas something beyond a cold compliance with the external forms of religion: the man of the world became, a little through the admonition of declining health, and more from a spiritual feeling, an example to many in a wide city, where good example is greatly needed."

One of his biographers declares that at this period the President had still an outward appearance of health, his fine frame continued erect, and his finer countenance retained its vivacity; but in the December of this year (1829), he began to walk feebly, became very pale, and was frequently overcome by drowsiness, even in the midst of a conversation.

LADY HARRIET HAMILTON *(as a child)*, LADY MARIA HAMILTON *(as a child)*, LORD CLAUD HAMILTON *(as a child)*, JAMES VISCOUNT HAMILTON *(as a child)*.

From the original paintings by Lawrence, in the collection of the Duke of Abercorn.


LADY HARRIET HAMILTON.
By Sir Thomas Lawrence, R.A.


By Sir Thomas Lawrence, R.A.


LORD CLAUD HAMILTON.
By Sir Thomas Lawrence, R.A.


JAMES VISCOUNT HAMILTON.
By Sir Thomas Lawrence, R.A.

He complained, too, that his eyes and forehead felt hot in the evening, bathing them constantly with cold water to relieve the discomfort. At this time his sister Anne, to whom he was deeply attached, was dangerously ill, and owing to pressing engagements and his own indifferent health, Lawrence was unable to visit her, to his great distress. He wrote to her daily, and in one of his letters dated December 17th, says: "I am grieved to the soul that urgent circumstances keep me at this time from the comfort of seeing you; but in the *next* month I will certainly break away from all engagements to be with you." Again on the 26th of the same month, he writes: "I am chained to the oar, but painting was never less inviting to me—business never more oppressive to me than at this moment. On the 6th I have sacredly pledged myself to be with you."

Despite the sudden increase of his infirmity during this month, Sir Thomas was able to dine with a friend on Christmas Eve, who afterwards remarked that the President was "unusually communicative," and quoted Sir Thomas as having said that, from the regularity of his life and the care he took of his health, he himself thought that he might "attain old age." On this occasion Sir Thomas also appears to have been extremely frank upon the subject of his money affairs, and asked what sum it would be necessary to pay annually if he insured his life for £3,000. The sum was named, and it is said to have been his intention to insure his life on the Friday (January 8), but he died the day before.

On New Year's Day Sir Thomas called upon a friend, Miss Croft, in Devonshire Street, late in the afternoon; and upon her expressing some anxiety that he should be out of doors at that hour, he said that he was very well wrapped up, adding, "If I catch cold, don't you take the blame of it, for I have been standing in the street this morning before the Athenæum." The day following he complained to the same lady of having spent the night in great pain, saying that he had not experienced such a night for thirty years or breakfasted so late as eleven o'clock, as he had that morning. "But I ought to bless God," he said, "for such a season of

uninterrupted health." The doctor attributed Sir Thomas's indisposition to a stomach attack, but gave him permission to dine at Sir Robert Peel's that evening, on condition that he should be careful as to what he ate and drank. Lawrence had a deep affection for the Peel family, and looked upon their house as his second home,—hence his great desire to fulfil the dinner engagement; but despite his attempt to make light of his illness, it was clear that he was far from well, and Washington Irving, who sat opposite to him, was particularly struck by his altered looks. "He seemed uneasy and restless," he says, "his eyes were wandering; he was pale as marble; the stamp of death seemed on him. He told me he felt ill; but he wished to bear himself up in the presence of those whom he so much esteemed as his entertainers. He went away early." He only complained of feeling tired when he returned home, and had so far recovered three days later (Tuesday, 5th January), that he worked for nearly an hour on the King's portrait, and drove down to the Athenæum to attend a committee-meeting, where, although he discussed business matters with his customary clearness of perception, it was observed that he ascended the staircase with difficulty. On the Wednesday night a violent relapse took place, which was only relieved by the letting of sixteen ounces of blood, and the doctor did not leave the house until the next morning, when Miss Croft, calling to make enquiries, found Sir Thomas in a sick room for the first time during their long friendship. He begged her not to be alarmed by the change in his appearance, and assured her that he was greatly better. That evening the President sent for Dr. Keightley, his executor, who came with Miss Croft, "Read that to me," he said to Dr. Keightley, meaning an article by the poet Campbell upon the genius of Flaxman; but as his friend began to read, Sir Thomas's countenance changed. He put his hand into Miss Croft's, pressed it in an agitated manner, desiring them both to leave the room and send his servant John to him. Shortly afterwards the servant called for help, and when Keightley rushed into the room he found the President lying upon the floor. "John, my good fellow, this is dying," said Sir Thomas. "Oh! no, sir,"

LADY PEEL.

From a mezzotint engraving by Samuel Cousins after Lawrence.

answered the servant, "it is only fainting." But Sir Thomas was right, and almost before the servant had finished speaking the President was dead.

Etty, Sir Thomas's pupil, called in Russell Square to make enquiries, about the time that the President was actually dying; and in a letter to his friend Bodley, dated January 27th, expresses his grief at the loss which he had suffered by his death. "It seems almost a dream," he says, "a hideous dream, to think that he, the pride and boast of our country, and of his brethren, whose beautiful smile, delightful manners, cheerful conversation, cast a sunshine around, when, a few nights before, he sat among us at dinner, with health on his cheek, happy and cheerful as he could apparently be; to think that on that very night week, at the same hour, he should drop his head in death! The night my dear friend and honoured Master died, I heard Mr. Shee say he was poorly.—I thought of going to Russell Square that night after the school was over. I went. I knocked three times; but, as I had not knocked *loud*, got no answer. I then rang; a little boy came. I asked if it was true Sir Thomas had been unwell. 'He *had* been some days.' I asked if he kept his bed. 'Not exactly: he kept his bedroom and sat by the fire.' I told him to take my compliments, and I wished much to know how he was. 'I can't go into the room, sir; his doctor is with him; but he is a great deal better to-day.' . . . . Gracious and merciful God! he was dying about that very moment—about nine o'clock, in a small bedroom, in the upper part of the house."

There could be no doubt that the President's death was directly due to the loss of blood he had suffered, not only by the actual bleeding, but through the orifices caused by the leeches, and by the bandages upon his arm having slipped through not being properly secured.

His sudden death caused a painful impression in the great world of which he had been so distinguished an ornament. Arrangements were at once made for a public funeral, and the body was taken from Russell Square to Somerset House—where the Royal Academy was then located — and placed in the Model Room, which was hung with black

cloth and lighted with wax candles burning in silver sconces. There, covered with a pall upon which the escutcheons of Sir Thomas's arms were wrought in silk, it lay in state until it was carried to St. Paul's, the hearse being preceded by the Lord Mayor and Sheriffs, the Earl of Aberdeen, Earl Gower, Sir Robert Peel and Lord Dover being amongst the pall-bearers. On a silver plate upon the black velvet with which the outer coffin was covered was the following inscription: "Sir Thomas Lawrence, Knt, LL.D., F.R.S., President of the Royal Academy of Arts in London, and Knight of the Royal French Order of the Legion of Honour, died 7th January, 1830, in the sixty-first year of his age." The coffin, after a most impressive service, was placed in the crypt not far from that of Sir Joshua Reynolds, and at the head of that containing the remains of Sir Thomas's immediate predecessor at the Academy, Sir Benjamin West. Speaking of the funeral, Etty says: "Since the days of Nelson there has not been so marked a funeral. The only fine day we have had for a long time was *that* day. When the melancholy pageant had entered the great western door and was half-way up the body of the church, the solemn sound of the organ and anthem swelled on the ear and vibrated to every heart. It was deeply touching. . . . The organ echoed through the aisles. The sinking sun shed his parting beams through the west window; and we left him alone.—Hail! and farewell!"

Despite the large sums of money Sir Thomas had gained by the practice of his art, his estate was only just equal to the many demands upon it after his death.

Many of his contemporaries declared that he had "carried the gains of his pencil to the gaming-table, and had squandered among the 'filth and feculence of the land' the price of works of beauty and talent;" but this was the grossest calumny. His lavish generosity and his constant saddling himself with annual claims, and especially his help of young and struggling artists by buying their work in order to encourage them, were mainly responsible for his financial difficulties. It was impossible for him to refuse any request, either upon his pocket or his brush, and

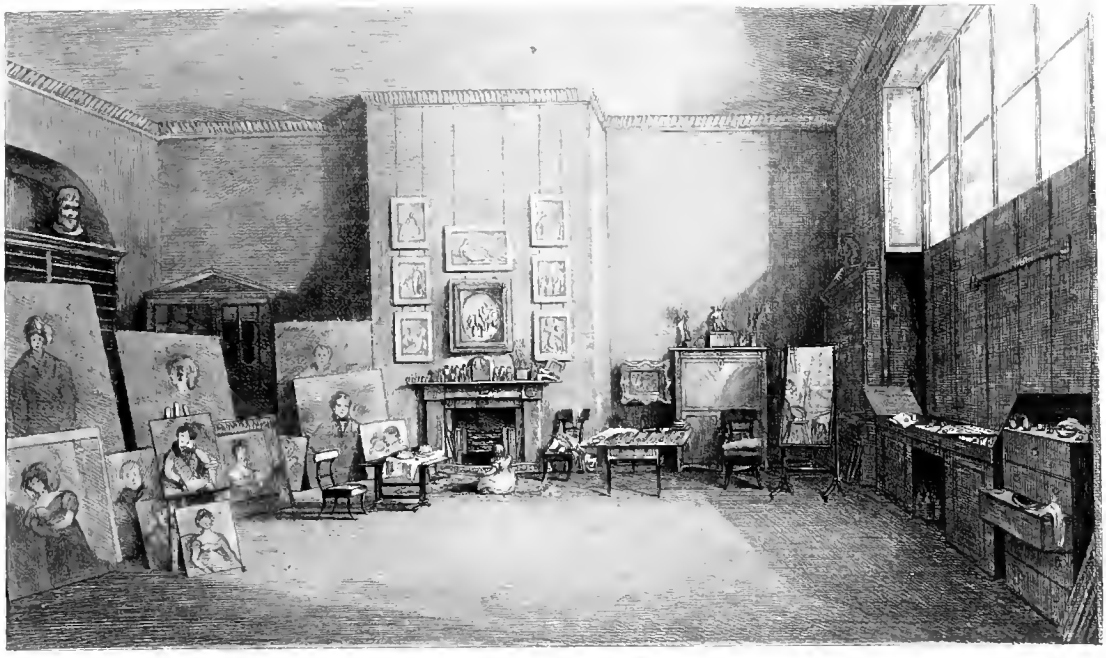
MISS CAROLINE FRY.

From the original painting by Lawrence, in the National Gallery, London.

Cunningham relates an instance which not only shows the nature of some of the demands made upon him, but also proves Lawrence's sweetness of disposition and forgiving character. "A lady who had been liberal in her invectives against him, requested him to make some change in the portrait of her mother after her death. A friend on reading the request said, 'Why should you waste your time on her,—she who heaps many a scandal on you with witty and persevering malice?' He replied with a smile, 'Oh! never mind; I know she does as you say, but nobody else can do what she wants, and I must do it for her;' and he did."

SIR THOMAS LAWRENCE'S PAINTING ROOM IN 1824.

From an engraving by Charles Lewis, in the British Museum. After a sketch by Mrs. Calmady.



THE SIXTH CHAPTER.

THE opinions of some of Lawrence's most gifted artistic and literary contemporaries have been quoted in many places in these pages. It only remains to give a general estimate of his talents, a summary of his own views of art, and an account of the dispersion of his art collections.

That his fame underwent a marked decline during the half-century after his death in this country cannot be doubted; but within the last few years a reaction has set in, which is tending to place him again in the forefront of our greatest portrait-painters. This is the case in France,—more so, apparently, than in England.

Unfortunately Sir Thomas Lawrence kept no journal. His intimate knowledge of the inner circle of English society may, perhaps, have led to this careful omission on his part, since he was above all things tactful and most discreet. But artistically speaking the absence of any memorials by himself of his work is a serious handicap; and, seeing his mastery of pigment and technique, a loss to all art students. His busy life left him little leisure even for letter-writing, and the absence of method—to which his financial embarrassments, and his continually undertaking more commissions each year than he could execute, clearly point—may also account for the slenderness of the materials he left for the benefit and guidance of future biographers. During the last years of his life Sir Thomas had some of his addresses as President of the Royal Academy printed and distributed among his friends, but they certainly were not worthy of being reproduced; they literally overflow with flowery writing and are calculated neither to help nor to instruct art students. There is, however, a fine passage in one of these addresses in which he bears high testimony to the genius of Flaxman, and unconsciously shows one of the dominant and most admirable traits of his own character—an honest and whole-souled admiration and appreciation of the work of others.

He himself was envied, decried, and so far as his private life was concerned, shamelessly traduced, but his sympathy and charity never ceased, even, as we have seen, to those who slandered him.

Both as a man and as an artist Lawrence was impressionable, and in his work was entirely influenced by the spirit of his period, a period of affectation that frequently bordered upon vulgarity. If Lawrence's art in portraiture had been genius instead of talent of the highest order, he would have created a public taste instead of slavishly following that set by the Court and Society of his day. As it was, his work was the ultimate expression of the "curtain and column" school of portraiture, and his success set a fashion that was followed for years afterwards by innumerable portrait-painters. These, in imitating the style, missed the spirit and perception by which Lawrence, trammelled as he was by absurdities of

LADY MARY WELLESLEY (AFTERWARDS LADY BAGOT), LADY RAGLAN, AND LADY BURGHERSH (AFTERWARDS COUNTESS OF WESTMORLAND).

From the original drawing by Lawrence, in the collection of the Duke of Wellington.

dress and conventionality of attitude and surroundings, was enabled to place upon his canvases some suggestion of the actual identity of his sitters. And it was not until the advent of George Frederick Watts and the late Sir John Everett Millais that the effects of the imitation of the obvious points of Lawrence's style finally disappeared from English portraiture.

Lawrence's chief defect was that he turned his art too much into a trade; he would have attained a far higher position had he contented himself with painting half the people he did, and his name would have stood on a higher pinnacle in the Temple of Fame. During the last twenty years of his life he painted but little more, as a rule, than the face of his sitter, the rest of the picture being completed by his pupils, or rather his assistants. This practice has, of course, lessened the value of his portraits. Individually I prefer, in most cases, such an unfinished work as his double portrait oil-sketch of Lady Glengall, or even one of his beautiful pencil drawings, such as that of the Mornington sisters, to many of his full-length life-size portraits; such sketches are worth all the portraits of George IV. put together. Another of Lawrence's defects was his ruling passion to be the leading portrait-painter of his day; and in order to maintain that place he sacrificed care, finish, and quality, to quantity. It is owing to these defects that we find so many unsatisfactory portraits from his too prolific brush.

These are grave failings; but on the other side his great merits are incontestable, and weigh the scale in his favour. Where, except among the very greatest of those whose fame chiefly rests on their excellence in the art of portrait-painting—such giants as Titian, Rubens, Rembrandt, Velasquez and Vandyke, Reynolds and Gainsborough—can finer work be shown than in such astonishing likenesses as those of Lawrence when at his best; and the master must be judged by his master-works. His style, when once he had adopted it, had the great merit of being a style of its own, of much refinement and excellence in drawing; although his work was perhaps too smooth in technique and somewhat affected in feeling. His paintings have lasted, whereas those of many of his contemporaries are

mere wrecks and shadows of their former selves; for he attempted no experiments in glazings and pigments as was Sir Joshua's wont, and his pictures are, as a rule, as fresh as when they were painted a century ago.

I believe it only fair to the subject of this work to place him immediately beneath our three greatest portrait-painters,—that immortal trio, Reynolds, Gainsborough and Romney: at a time when Hoppner, Opie and Raeburn were all working, this is high praise. My readers will hardly, I think, gainsay this estimate of the talents of the painter who has left us such portraits as those of Pius VII., Cardinal Consalvi, Curran, Scott, Eldon and Wilberforce—unfinished though the last work may be—and such presentments of woman's grace, beauty and refinement as in a score of his portraits of England's maids and matrons—some with children whose loveliness almost outdoes that of their mothers.

Bearing these and many others of his works in mind, we may well agree with Sir Walter Scott who, in a letter to Wilkie written immediately after hearing of Sir Thomas Lawrence's death, said: "A star has fallen, a great artist is no more."

"Lawrence's letters are numerous," says Cunningham, "and some which treat of painting are valuable. To one of the most eminent of his brethren (probably Wilkie), then abroad, he thus wrote, in the close of the year 1827: 'You are not, perhaps, the first English artist who has seen the great works you enumerate; but you are the first on whose opinion I can implicitly rely, and who has been capable of discriminating their styles with such lucid accuracy. I will own to you that *three* of the four Raphaels rather disappointed me; there are parts very fine in the 'Christ bearing the Cross,' but it is not in his high and pure style of composition. We see attitudes in the place of natural action, and either feebleness or exaggeration in the expressions. 'The Pearl' equally disappointed me as it did you. The meeting between 'Mary and Elizabeth' has little that is interesting, either in the design or execution. The simple symmetrical grandeur of the 'Madonna del Pesce' has more of

LADY DOVER AND HER SON AFTERWARDS VISCOUNT CLIFDEN

From the mezzotint engraving by Samuel Cousins, after Lawrence

the elevated feeling of the master than can be found in all the details of the others; and I confess I envied the French, then its supposed owners, the possession of that work. Should you possibly find time to write again to me from Spain, tell what is the subject of that 'Correggio,' which is placed so high at the Escurial. The original of the 'Bacchanalians,' by Titian, must indeed be a rich and fine work. The effect of the large picture of Charles the Fifth is, then, the same with, or of a lower tone than, the sketch in our friend's collection. I am glad that you admire so much the large work of the apotheosis of that monarch, of which, I know, we have often admired the sketch. Your criticism on the blue sky and draperies is exactly my own impression; and the fault is so opposite to the uniform splendour or deep-toned harmony of Titian, that I have almost believed the tale, that those draperies, and their colour, formed part of the dream which is said to have suggested the picture. All praise and, at least, English gratitude be given to the monks for their tasteful indolence! How delightful must be the contemplation of those fine combinations of the palette in their pure and undisturbed freshness; and how painful (were they not?) must have been the opposite feelings on your first view of the 'Notte,' and the 'San Georgio,' at Dresden! I am ignorant to which of those pictures you give the palm. My impression of Titian's 'Last Supper' was moderated by a large copy of it; the sketch is, I dare say, to the artist's feelings, the more precious work. From the one picture by Ribera, at Naples, I have been led to think you would find some grand severe specimens of his power and sentiment in chiar-oscuro, which Carravaggio never had. The picture I speak of was, I think, in the San Martino at Naples. Yes, I fully agree with you in the sympathy of our English people with that of Velasquez; but in all the objects and subjects of his pencil, it is the true philosophy of the art, the selection of essentials, of all which first and last strikes the eye and senses of the spectator. I shall now meet our friends on the 10th, with greater confidence; and if I find symptoms of complaint and dissatisfaction at the incompetency of their

President, I shall reinstate myself in their good opinion by the introduction of your letter, and its evidence of your regard.'

"In the same interesting strain he addresses the same distinguished brother, on the 10th of January, 1828:—'It may be part of the happiness of your present existence to have lost all remembrance of the misery of a London life to those engaged in the daily toil of their profession, and linked by it (with some duties) to the just or fancied claims of its society. I want you to remember some part of this your past life, that you may the sooner forgive me for not immediately acquainting you with the result of my application to the Council of the Royal Academy to become subscribers, on your recommendation, to the series of engravings now in progress from the finest pictures of the Spanish school. I have the pleasure to tell you, that I am now furnished with their authority for requesting you to put down the Royal Academy of England as subscribers to this work.

"How exceedingly interesting must that collection of pictures be, by so great a master, over which neglect has thrown its protecting mantle, and thus fortunately saved them from the havock of repair! In the latter days of Titian, he appears to have been singularly bold and fearless, dashing his colours on the canvas with little systematic preparation; delighting in novel foreshortened views of the figure, in which (as seen from a low point of sight) he and Fuseli are the highest authorities, and, in some instances, losing sight (as perhaps in the apotheosis of Charles) of that sterner dignity of sense, which accompanies the grandeur of his 'St. Peter Martyr' and the 'Family of the Pesaro.' You find nothing of Mengs, to raise him in your estimation, over what he appears in the ceilings of some of the smaller chambers of the Vatican. The mention of his ephemeral reputation recalls the objects of his adoration and study, the 'San Georgio,' and the 'Notte,' at Dresden. On the whole, which do you consider the higher effort of power? I was going to say the most intellectual, but the phrase has its two applications: the one as expressing the highest effort of the reasoning faculties, and,

COUNTESS GREY AND HER CHILDREN.

From a mezzotint engraving by Samuel Cousins after Lawrence, in the British Museum

therefore, strictly intellectual; the other as conveying that effusion—that emanation of genius, which the sacredness of the subject so imperiously demands. But we know the entirely different frame of mind with which the artist prepared himself for each: he came to the latter with the same awe, though not in the tones of sorrow with which Milton invokes the sacred groves when he has to lament his 'Lycidas,' girding up his genius to the task; and it was then he might have answered as the poet to his friend, 'You ask me what I am about—what are my present thoughts? My Diodati, let me whisper it in your ear. I think, so Heaven help me, of immortality—I plume my wings, and meditate a flight.' This immortality, which, when the powers that claim it are genuine and *consistent*, is equally fame at the present moment, can be gained only by the addition of the original to the powerful and the true.

"He rejoiced in the success of the clever and the enthusiastic, and wrote them long letters of counsel and encouragement. The following is addressed to that young artist* whom he requested to draw the view of Rome: it is dated the 9th of March, 1829.—'I need not tell you how sincerely I rejoice in your success: hitherto you have 'won your spurs by your own valour,' however much the kindness of friendship may have cheered you in the contest. The painting of your figures last year convinced me of your increasing ability in the study of the human figure; and, unless you attempt the higher dramatic or epic style of composition, you already walk in perfect safety, and need fear no pit-fall in your path. I am anxious to see the picture you are now sending, of which I heard, last night, a very favourable opinion from Mr. Turner. There is a gentleman here who is desirous of having two small pictures of you, about the size of the 'Boy and Girl,' at your own price and subject. He is not in the circles of fashion, but known to almost all our artists by his liberal patronage and gentlemanly conduct. His name is Vernon. Let me know that you undertake them for him. There are many competitors for your little picture of 'The Youthful Italian Lovers;' but having

* Probably Penry Williams.

your own authority for considering it to be Mr. Bailey's, I retained it for him. Beautiful as your drawing of the same subject was, I preferred the picture. I am well acquainted with the talents and intelligence of Mr. Havell; if you now go to complete those sketches which were but slightly traced with him, and add to them the colour and effects of nature, your tour with a man of such known taste and knowledge of composition, whether beautiful or grand, will have been all gain, and the benefit lasting'. . . .

"Another letter to the same artist, dated the 27th of March, 1829, is still more interesting: it is full of good counsel in professional matters, and shows the anxiety of the President for the improvement of the students. 'Your drawings will, doubtless, be much admired; but I prefer your picture, which I think very beautiful. You have rendered an incident in nature, which, though it ought always to be hallowed, is yet sometimes unpleasing in itself, and often grossly represented, with a delicacy and affection that make it deeply interesting and pathetic: you have likewise given the essential in such subjects,—beauty. You have taken great pains with your principal figure; and the eyes are as well drawn as the other features of her sweet countenance; but in the two boys, the one on the ass and the other accosting him, the eyes are two dark blots, and ill-formed. Let this carelessness be soon impossible to you. In that sweet little picture, too, of last year, the boy was not looking quite in the girl's face. Be at the pains often to draw that feature: I can quote high authority for it: I have a sheet of eyes, drawn by Michael Angelo for some young painter, like yourself, whose genius had excited the friendly effort. Try, too, to get something of better character in your skies and distance. Do not be content with insipid fair Roman painting (this between ourselves). Clouds, it is true, are all softness; but we have been too long accustomed to see them touched with the *expression* of the pencil, to be content with their tame and spiritless representation. It is the same with your distances; they are very accurate, of true and sweet hues, but you do not *scumble* enough,

nor give that fair zest of pencilling which is so exquisite in the first works of Claude and Turner. One thing is against you, viz., the coarseness of your canvas, which no quantity of colour could well subdue.'

"Few of his letters go so much into the detail of art. When, however, in 1827, Burnet published his clever "Practical Hints on Colour in Painting," in which he questions the assertion of Reynolds, that the masses of light in a picture should always be of a warm mellow colour, yellow, red, or a yellowish white, and instances proofs to the contrary, both in art and nature, Lawrence thus vindicated, in his own gentle way, the opinion of Sir Joshua. "Agreeing with you in so many points, I still venture to differ from you in your question with Sir Joshua. Infinitely various as nature is, there are still two or three truths that limit her variety, or rather that limit art in the imitation of her. I should instance for one the ascendency of white objects, which can never be departed from with impunity; and again, the union of colour with light. Masterly as the execution of that picture is, I always feel (a never-changing impression on my eye) that the 'Blue Boy of Gainsborough' is a difficulty boldly combated, not conquered. The light-blue drapery of the Virgin in the centre of the 'Notte' is another instance, a check to the harmony of the celestial radiance round it.'"

The following letter written a few weeks before the artist's death to the authoress, Mrs. Jameson, is most interesting and characteristic, as giving his own views of his own style of art:

"Russell Square, Dec. 3, 1829.

"Dear Madam,

"From the proof I have just had of the generosity of your nature, I am sure you will extend it to me, where I acknowledge it is wanting. . . . You may, indeed, guess at the many claims on my time, but you are likewise to know that I have the artist's happy faculty of arranging them.

"I fear you have done injustice to others, in selecting me as the object of comparison with our *Great Man*. I owe it chiefly to the flattering con-

fidence of my brother artists, who have placed me in his chair, and thus given me authority which my professional ability must have wanted.

"You have given far too liberal notice of my talent; but in my own opinion (which, perhaps, may be too much governed by my long-cherished views of art), you have given a misdirection to it in placing it in the Flemish school; with the exception of Rembrandt, it has, less than any other, been the object of imitation with me. My thoughts have almost invariably been devoted to Sir Joshua, and, generally, to the Italian schools—Raffaele, Correggio, Titian, even Parmegianino. An admirer of the very finest works of Vandyke, and acknowledging the consistent ability of his pencil, I have been less his votary than, perhaps, hundreds since his time, of distinguished taste and talent (Gainsborough, for instance), to whose judgment in other cases I should justly bend. Rubens has been infinitely more the object of my admiration, but, as you know, presents very little as example for portrait-painting.

"Sir Joshua continues to be more and more my delight and my surprise! Rembrandt has another and still higher place in my affection (but this, I am aware, demands some private explanation). In my men, then, I have thought of both, and of Titian, and of Raffaele, as the subjects approached their style. In women, of Sir Joshua, Raffaele, Parmegianino, and Correggio. In children, of Sir Joshua, and the two latter. In my portraits of Kemble, and of Mrs. Siddons, of the higher Italian school. In my 'Satan calling up his Legions,' of the Sistine Chapel; but though rejecting (as he himself did for me) any charge of servile imitation of Fuseli, acknowledging proudly, and in grateful homage to the noblest poetically inventive genius that perhaps our modern ages have produced, that it owes its conception to his character of composition and design. The whole of it (its adaptation, proportion and style excepted, which were formed on the antique), was long and carefully studied, from the finest living models I could secure.

"To what length have I extended this defence of self-love!—but you have drawn its tediousness upon you, by the question in your letter; I

LETTER OF SIR THOMAS LAWRENCE TO THOMAS PHILLIPS, R.A.,

Fac-simile of the original in the British Museum.

To T. Phillips Esq. R.A.

Mapell Square
Monday Night.

My Dear Sir,

I am very sorry that I can give you little information about Munich – the necessity for a very rapid journey left me time to stay there but one Morning, and the side of that city which I chose was spent in the Gallery. Munich has not yet an Artist worth

worth, but as I knew that the Dusseldorf Collection was lent to the Bavarian Gallery, the temptation was too strong to be resisted. The Prince layed before a fine Collection of Pictures of which I believe a short distance from Munich and I believe some fine Frescos.

In the entire right hand

a Husband, and a Parent, in giving Mrs Phillips the pleasure of this Poem. I perceive that you assume a sort of merit to yourself for this lordly indulgence, instead of blessing Providence for its giving you the advantage and happiness of seeing the finest Works in the best Letters.

Believe me to be

Dear Sir

Most truly Yours

Thos Lawrence.

should else have remained silently obliged by the general compliment from. . . .

"I have the honour to be,
"Dear Madam,
"Your obliged and devoted servant,
"THOS. LAWRENCE.

"To Mrs. Jameson."

Haydon visited Sir Thomas's house in May, 1832, and records in his journal, under the 25th of that month: "Nothing could be more melancholy or desolate. I knocked and was shown in. The passages were dusty—the paper torn—the parlours dark—the painting-room where so much beauty had once glittered, forlorn, and the whole appearance desolate and wretched—the very plate on the door green with mildew. I went into the parlour, which used to be instinct with life. 'Poor Sir Thomas!—always in trouble,' said the woman who had the care of the house. 'Always something to worrit him.' I saw his bedroom, small, only a little bed; the mark of it was against the wall. Close to his bedroom was an immense room (where was carried on all his manufactory of draperies, &c.), divided, yet open over the partitions. It must have been five or six small rooms turned into one large workshop. Here his assistants worked. His painting-room was a large back drawing-room; his show-room a large front one. He occupied a parlour and a bedroom; all the rest of the house was turned to business. Anyone would think that people of fashion would visit from remembrance the house where they had spent so many happy hours. Not they—they shun a disagreeable sensation. They have no feeling, no poetry. It is shocking. It is dirty."

The following was the impression made upon Fanny Kemble by Lawrence as a painter:—

"Of Lawrence's merit as a painter an unduly favourable estimate was taken during his life, and since his death his reputation has suffered an undue depreciation. Much that he did partook of the false and bad style which, from the deeper source of degraded morality, spread a taint over

all matters of art and taste, under the vicious influence of the "first gentleman of Europe," whose own artistic preferences bore witness, quite as much as the more serious events of his life, how little he deserved the name. Hideous Chinese pagoda pavilions, with grotesque and monstrous decorations, barbarous alike in form and colour; in mean and ugly low-roomed royal palaces, without either magnificence or simplicity; military costumes, in which gold and silver lace were plastered together on the same uniform, testified to the perverted perception of beauty and fitness which presided in the court of George the Fourth. Lawrence's own portrait of him, with his corpulent body girthed in his stays and creaseless coat, and his heavy falling cheeks supported by his stiff stock, with his dancing-master's leg and his frizzled barber's-block head, comes as near a caricature as a flattered likeness of the original (which was a caricature) dares to do. To have had to paint that was enough to have vulgarized any pencil. The defect of many of Lawrence's female portraits was a sort of artificial, sentimental *elegantism*. Pictures of the fine ladies of that day they undoubtedly were, pictures of *great* ladies, never; and, in looking at them, one sighed for the exquisite simple grace and unaffected dignity of Reynolds's and Gainsborough's noble and gentle women.

"The lovely head of Lady Nugent, the fine portrait I have mentioned of Mrs. Wolff, the splendid one of Lady Hatherton, and the noble picture of my grandmother, are among the best productions of Lawrence's pencil; and several of his men's portraits are in a robust and simple style of art worthy of the highest admiration. His likeness of Canning (which, by-the-by, might have passed for his own, so great was his resemblance to the brilliant statesman), and the fine portrait he painted for Lord Aberdeen, of my uncle John, are excellent specimens of his best work. He had a remarkable gift of producing likenesses at once striking and favourable, and of always seizing the finest expression of which a face was capable; and none could ever complain that Lawrence had not done justice to the very best look they ever wore. Lawrence's want of conscience with regard to the pictures which he undertook and never finished, is difficult to account for by any

MRS. SIDDONS

From the original painting by Lawrence, in the National Gallery, London

plausible explanation. The fact is notorious that, in various instances, after receiving the price of a portrait, and beginning it, he procrastinated, and delayed, and postponed the completion, until, in more than one case, the blooming beauty sketched upon his canvas had grown faded and wrinkled before the image of her youthful loveliness had been completed."

Of Sir Thomas's art collections an interesting account is given in Mr. George Redford's "Art Sales, 1628—1887."

"Sir Thomas Lawrence, besides being the most eminent portrait-painter of his time, was distinguished for his fine taste in art, which was especially shown in his love for the drawings of the old masters. For many years he devoted himself to the formation of a collection of these invaluable works of the great masters, frequently outbidding the great dealers, who provided him with drawings, when any were to be sold privately, and paying such prices for fine things as would allow of no profit to a dealer. The well-known expert and most active collector of his day—Samuel Woodburn—was constantly engaged in finding drawings worthy of the collection which Sir Thomas Lawrence was forming, and no one knew better than he did the great value of such a collection. After his death, in 1830, the proposal was made to the Government to purchase the Lawrence collection, and a public subscription was started, headed by the Royal Academy with £1,000, to acquire the drawings for the National Gallery; but it was neither taken up by the Government of the day nor by the governing bodies of the British Museum and the National Gallery, so that the promoters did not, unfortunately, succeed in carrying out a scheme which would have rendered a most important public service in the interests of art. Sir Thomas Lawrence had, in his unbounded liberality, encouraged by the large income he derived from his position as the fashionable portrait-painter of the day, expended a large sum—about £40,000—upon his collection, and being one of the handsomest and most courtly men in society, it is not to be wondered at that his expenditure was spoken of as extravagance. In fact he was led in his enthusiastic love and admiration for these old drawings to exceed the means at his

command, so that his executors found his estate in debt to Messrs. Woodburn to a considerable amount. There is something touching in the words of his will, dated July 28, 1828, as he contemplated the possible dispersion of these treasures of a life. . . ."

"My collection of genuine drawings, by the old masters, which, in number and value, I know to be unequalled in Europe, and which I am fully justified in estimating, as a collection, at twenty thousand pounds, I desire may be first offered to his most gracious Majesty, King George IV., at the sum of eighteen thousand pounds; and if his Majesty shall not be pleased to purchase the same at that price, then, that the collection be offered, at the same price, to the trustees of the British Museum; and afterwards, successively, to the Right Honourable Robert Peel. . . . and to the Right Honourable the Earl of Dudley; and if none such offers shall be accepted, then I desire that the said collection may be forthwith advertised in the principal capitals of Europe and elsewhere. . . . and if, within two years, a purchaser shall not be found at the sum of twenty thousand pounds, then I desire that the same may be sold by public auction, or private contract, in London, either altogether or in separate lots, at such price or prices, and in such manner as my executor shall think best." (Williams.)

"In the end, an offer of £16,000 was made by Messrs. Woodburn, and this was accepted. They then arranged, in 1836-37, several exhibitions of the drawings during two London seasons, with the prices they asked. These were, for the Raphael drawings alone (160), £15,000. For the Michael Angelo drawings, about 150, no price was named. For the Rubens drawings (150), £3,000. The other masters were also priced at considerable sums, and many of them were sold to private collectors. In 1838 the remaining designs were exhibited again, but without any great result, and the Woodburns declared their intention to sell them separately, with the exception of the Raphael and Michael Angelo drawings. These they took to the Continent, and eventually they were offered to the Prince of Orange, afterwards King of Holland, William II., but at a price beyond the means at his disposal. He however proposed the purchase of some, and this

being agreed to, certain drawings were selected, but, according to Sir J. C. Robinson, who wrote the valuable catalogue of the Oxford Collection, to which many of these drawings finally came, "the greater number of the really important authentic works, both of Raffaello and Michael Angelo, especially the invaluable preliminary studies and designs, were unwittingly disregarded and sent back to England." In 1840 and 1842 fresh efforts were made to induce the Government to purchase, but without success, and then a committee endeavoured, by subscription, to obtain the remaining part of the Lawrence Collection for the University Galleries, then being built. Only about £3,000 was subscribed, but the collection was valued by a competent judge at £14,000, and the price named by Messrs. Woodburn was only 10,000 guineas, including many fine drawings added from the Harman collection, which Sir T. Lawrence did not possess. It is very creditable to the public spirit of Messrs. Woodburn that they reduced their price to meet the views of the Committee, and the necessary sum was made up by the liberality of Lord Eldon, who gave £4,000 to complete the purchase for the University of this most important series of drawings by these two great masters.

"But we have still to follow out the dispersion of this splendid Lawrence collection as regards those drawings which passed into the King of Holland's possession. "The number of drawings by, or ascribed to Raffaello, selected by the Prince, amounted to eighty; but of these not more than about thirty were authentic, and the number of drawings by Michael Angelo are about sixty, and of these probably a somewhat larger proportion were genuine." (Robinson). The King died in 1850, and his collection was sold by auction at The Hague (August 1850). Samuel Woodburn then bought at the sale thirty-three drawings by Michael Angelo and thirty-four by Raphael. The Duke of Saxe-Weimar, for the Weimar Gallery, bought chiefly the Michael Angelo drawings;* the Louvre and Frankfort Museum, represented by M. Passavant, others. These institutions securing

* These now hang in bad positions, in ill-lighted passages, on the top floor of the Grand-Ducal Palace at Weimar. The drawings of the Lawrence Collection are easily distinguished by his mark T. L. placed at the bottom left-hand corner.

five or six by Michael Angelo and about eighteen by Raphael, the rest passed into the hands of English and Continental collectors. Woodburn sold a few of the drawings to the Rev. Dr. Wellesley, of Oxford, whose collection was a fine one, dispersed by auction at Messrs. Sotheby's in 1866; retaining most of them, which he restored to the residue of the Lawrence collection still in his possession, till his death in 1853, after which they were offered at Christie's in 1854, but without effecting a complete sale, for the auction was stopped on the second day. Finally, however, in 1860 the Woodburn collection was sold at Christie's, and then some of the Lawrence drawings were purchased by the Government; but even then, although a special grant of money was made by the Treasury to the British Museum for the purpose of acquiring the finest works in the sale, a large proportion of drawings, "equal if not superior to those actually acquired," (Robinson) were bought by private collectors at little more than nominal prices, while a sum of several hundred pounds was actually returned to the Treasury, which was intended to be spent in the purchase of these drawings. It is curious that the same thing occurred in the case of the Bernal sale, when purchases were missed which ought to have been made, and a large balance was handed back to the Treasury. Before proceeding to notice the sale of Sir Thomas Lawrence's collection at Christie's, it will be interesting to the reader to have some idea of the scope of his collection of old-master drawings, specially exhibited by the Messrs. Woodburn, as we find them recorded in the Oxford Catalogue. In the 1st exhibition, Rubens, 150 drawings, price asked, £3,000; 2nd exhibition, Van Dyck, upwards of 50, price £1,000; Rembrandt, 200, about £1,500; 3rd exhibition, Claude, upwards of 100, £1,800; Nicolas Poussin, 74, £800; 4th exhibition, Parmigiano, 175, £1,500; Correggio, 60, £1,000; 5th exhibition, G. Romano, 80, £800; Primaticcio, 50, £600; Leonardo da Vinci, 75, £1,500; P. del Vaga, 85, £300; 6th exhibition, L. A. and Ag° Caracci, 160, £1,500; 7th exhibition, Fra Bartolommeo, 430, £1,200; A. del Sarto, 30, £300; Polidoro, 30, £230; Taddeo and Federigo Zucchero, 80, £400; 8th exhi-

WILLIAM LINLEY.

From the original painting by Lawrence, in the Dulwich Gallery, London.

bition, A. Durer, 100, £800; Titian, 60, £600; 9th exhibition, Raphael, 160, £15,000; 10th exhibition, Michael Angelo, no number stated, but probably about 150, and no price named. The Lawrence collection contained some of the finest drawings from the famous Antaldi Collection, the last remains of which were bought by S. Woodburn in 1824, and at this time he had given into his hands a MS. annotated catalogue of these eighty-eight drawings in the possession of the Marquis Antaldi, to whose family they came through the Viti family as the collection of the distinguished painter and friend of Raphael, Timoteo della Vite. The descendants of the Viti sold a part to M. Crozat (spelt "Croasaz" in the Italian document) and the rest came to the Antaldi. This interesting catalogue, with its notes and Woodburn's certificate, was found among the papers of Sir Thomas Lawrence by his executor, A. Keightley ". . . .

"The sale of Sir T. Lawrence's *remanets* began May 10, 1830, with five days occupied with prints and books of prints, &c., which produced £1,761 15s. On the 15th came the pictures which were not remarkable as examples, though interesting to artists. A Rembrandt, "Potiphar's Wife," 44 by 34 1/2, sold for £598 10s. There were several works of Sir Joshua Reynolds, and two curiously interesting experimental canvases of Sir Joshua's, on which he had placed various pigments as test-colours, to which he had written his memoranda; these sold for £5 5s. There was a Giorgione; a Marcello Venusti, after design of Michael Angelo, of "Christ driving out the Money Changers;" two attributed to Raphael; two by Rubens; a Memling, "Death of the Virgin," 15 1/2 by 14, £74; a landscape by Turner; and a "Pandora" by Etty, 44 by 35, £110; . . . . and the total of the pictures was £5,283 2s. 6d., a very respectable sum for a collection not pretending to any special importance. On the 20th and 21st, drawings by himself and other artists, in which were some interesting studies of his boyhood, done when he was thirteen or fourteen, from pictures by old masters belonging to the Hon. W. Hamilton, uncle to the first Marquis of Hamilton, at his house on Lansdowne Hill, near Bath, who gave the young genius a room to use as his studio. These copies, which were done in crayons, whatever their merit,

showed the feeling of the youth who was destined to become President of the Academy. The pictures chosen by him were: Guido, "St. Peter and St. Paul," £8 8s.; P. da Cortona, "St. Paul restored to Sight," £8 8s. Andrea Sacchi, "St. Romualdo and Monks," £2 10s.; Guido, "Aurora;" D. da Volterra, "Descent from the Cross," £12; Raphael, "The Transfiguration," £24. This two days' sale, however, only produced £589 6s. 6d.

"On June 17th began a three days' sale "of the remaining part of the valuable collection of modern drawings, a few paintings, a set of cartoons by L. da Vinci, consisting of the original designs of that great master for the heads in his picture of the 'Last Supper,' as also numerous, rare and very precious Cinque Cento models in wax and terracotta, by M. Angelo, G. di Bologna, antique and modern; a few bronzes and antique marble bustos, and an engraved copper-plate portrait of the young Duke of Reichstadt, never published." The most interesting were the eight cartoons of the heads in the celebrated "Last Supper," by Leonardo da Vinci, in black chalk and crayons.

	£	s.
The head of an Apostle in profile, the furthest figure from Christ on his right hand	48	6
Another, also in profile, right hand resting upon the shoulder of his companion	35	14
The head of the Apostle next the one last described	33	12
The heads of Judas and another Apostle, probably Peter	37	16
The head of St. John, the beloved disciple	96	12
The head of Christ	189	0
The heads of two Apostles immediately on the left of Christ	31	10
The head of another Apostle on the same side, his hand on his bosom	67	4

"S. Woodburn bought all but the head of Christ, which was purchased by Mr. Knowles.

"The copper plate of the portrait in profile of the Duke of Reichstadt, finely engraved in the line manner by Bromley, after a finished drawing *made from the life* by Sir Thomas Lawrence—*not published*, was bought by Colnaghi for £262 10s.

MRS. ELIZABETH WANSEY

Of Warminster.

From the original miniature painted in 1800 by Lawrence, in the possession of her son A. H. Wansey, Esq., of Bristol.

"His collection of casts of statues from the antique and some medals in gold, silver, and copper, was sold in July, producing £732 10s. The final dispersion of his various collections was completed in May of the following year, 1831, when his unfinished pictures, portraits, and sketches were sold at Christie's. Of these the portrait of himself by his own hand, described as exquisitely finished, brought the considerable sum of £493 10s., and was bought by Lord Chesterfield. The picture of "Satan summoning his Legions," was "bought in" at £504. An unfinished picture of two children embracing, the heads only painted, the group sketched in chalks, sold for £204 15s. to Lord C. Townshend. Two beautiful heads of children, part of a group, £215. The total amounting to £3191 5s. 6d." . . .

The sale at auction of Sir Thomas Lawrence's collection of works of art produced altogether £15,445 17s. 6d.

A CATALOGUE

OF THE

EXHIBITED AND ENGRAVED WORKS OF

SIR THOMAS LAWRENCE, P.R.A.

COMPILED BY

ALGERNON GRAVES, F.S.A.

NOTE BY THE COMPILER.

In the following Catalogue of the Works of Sir Thomas Lawrence are included many portraits which have neither been exhibited in any public gallery, nor engraved. Although the list includes more than eight hundred separate works, there must still be omissions, but it is hoped that they are few and unimportant.

The principal public exhibitions to which reference is made are :

Royal Academy, 1787-1830 *(to which Lawrence contributed three hundred and twelve portraits).*
British Institution, 1830-1867.
Society of British Artists, 1832-1834.
Art Treasures, Manchester, 1857.
International Exhibition, 1862.
National Portrait Exhibitions, 1867 and 1868.
Bethnal Green Museum, 1872.
Royal Academy Exhibitions of Old Masters, 1870-1896.
Guelph Exhibition (New Gallery), 1891.
Victorian Exhibition (New Gallery), 1892.
"Fair Women" (Grafton Gallery), 1894.
"Fair Children" (Grafton Gallery), 1895.
Amateur Art Exhibition (1, Belgrave Square), 1898.

When the present owner of a picture is not specially given, it must be assumed, if an exhibition has been referred to, that the lender to that exhibition is the last owner known.

It may be of interest to mention that at least one hundred and twenty-five engravers have at various times employed their talent in producing more than four hundred separate copper-plates after Lawrence. The fifty plates of "Engravings from the Choicest Works of Sir Thomas Lawrence, P.R.A.," published at intervals between 1832 and 1845 by Henry Graves & Co., are indicated by a † after the engraver's name and date.

A. G.

A CATALOGUE

OF THE

EXHIBITED AND ENGRAVED WORKS OF

SIR THOMAS LAWRENCE, P.R.A.

ABERCORN, John, Marquess of, K.G.

Exhibited: Royal Academy, 1793, No. 80, as "Portrait of a Nobleman."

ABERCORN, John, Marquess of, K.G.

Exhibited: Royal Academy, 1814, No. 146.
British Institution, 1833, No. 11, by the Marquess of Abercorn.
Royal Academy, 1885, No. 196, by the Duke of Abercorn, K.G.

ABERDEEN, George, Earl of, K.G.

Exhibited: Royal Academy, 1830, No. 116.
British Institution, 1830, No. 41, by the Earl of Aberdeen, K.T.

Engraved by Samuel Cousins, R.A., in 1831, and by E. McInnes, in 1844. †

ABERDEEN, George, Earl of, K.G.

Exhibited: Royal Academy, 1808, No. 74.

Engraved by Charles Turner, A.R.A., in 1809.

ABERDEEN, George, Earl of, K.G.

Exhibited: British Institution, 1833, No. 41. } by the Right Hon. Sir
Victorian Exhibition (New Gallery), 1891, No. 32. } Robert Peel, Bart., M.P.

ABERNETHY, Dr. John, F.R.S.

Exhibited: Royal Academy, 1820, No. 115.
National Portrait Exhibition, 1868, No. 230. } by St. Bartholomew's Hospital.
Royal Academy, 1877, No. 7. }

Engraved by William Bromley, A.R.A., in 1827, and by E. McInnes in 1842. †

ACLAND, Lady, and her two sons, Arthur and Thomas. *(See Illustration.)*
Exhibited: Royal Academy, 1818, No. 25.
Engraved by Samuel Cousins, R.A.

ADAIR, Mrs.
Painted before or immediately after Lawrence came to London for 10 guineas.

ADAMS, John.
Engraved by Charles Turner, A.R.A., in 1829.

ADAMS, Miss.
Drawing.
Exhibited: Amateur Art Exhibition, 1898, by Miss Keightley.
Engraved by F. C. Lewis.

AGAR-ELLIS, *see* Dover.

AINSLIE, Master.
Exhibited: Royal Academy, 1794, No. 199, as "Portrait of a Boy."

ALBEMARLE, William Charles, Earl of
Engraved by Freeman.

ALLNUTT, Mr.
Exhibited: Royal Academy, 1799, No. 5.

ALLNUTT, Mrs.
Exhibited: Royal Academy, 1798, No. 30.
British Institution, 1843, No. 140, by John Allnutt.

AMELIA, H.R.H. Princess.
Painted for 15 guineas.
Exhibited: Royal Academy, 1790, No. 26.
British Institution, 1833, No. 22, by His Majesty.
National Portrait Exhibition, 1868, No. 825, by Her Majesty.
Engraved by F. Bartolozzi, R.A., and by Robert Graves, A.R.A.
The picture belongs to Her Majesty the Queen.

AMHERST, William Pitt, First Earl.
Exhibited: Royal Academy, 1805, No. 156.
Guelph Exhibition, 1891, No. 350, by Christ Church College, Oxford.
Engraved by W. Freeman.

AMHERST, William, Earl *(full length).*
Engraved by Charles Turner, A.R.A., in 1824.
The picture was painted for the British factory at Canton.

ANDERSON, Mr.
Painted about 1793, for 25 guineas.

KEMBLE AS "CATO."

From a mezzotint engraving by W. Ward after Lawrence, in the British Museum.

ANDERSON, Miss, as "Little Red Riding Hood."
Exhibited: Royal Academy, 1822, No. 300.
Engraved by Richard Lane in 1824, and by J. R. Jackson in 1843. ÷

ANDERSON, Miss (*half-length*).
Replica.
The picture belonged to Henry Graves & Co., who sold it to America.

ANGERSTEIN, JOHN JULIUS.
Exhibited: Royal Academy, 1814, No. 12.
British Institution, 1833, No. 33, by His Majesty.
Engraved by Fry, and by Scriven.

ANGERSTEIN, JOHN JULIUS.
Exhibited: Royal Academy, 1830, No. 427.
British Institution, 1830, No. 37, by J. Angerstein.
The picture belongs to the National Gallery, No. 129.

ANGERSTEIN, J. J., and his Wife. (*See Illustration.*)
Exhibited: Royal Academy, 1792, No. 25, as "Portraits of a Gentleman and his Lady."
The picture is now in the Louvre, Paris.

ANGERSTEIN, Mrs.
Exhibited: Royal Academy, 1800, No. 178.
British Institution, 1830, No. 71, by J. Angerstein.

ANGERSTEIN, Mrs. (*See Illustration.*)
Drawing belonging to Lord Wallscourt.

ANGERSTEIN, Mrs., and Son.
Exhibited: British Institution, 1851, No. 137, by J. Angerstein.

ANGERSTEIN, Children of John.
Exhibited: Royal Academy, 1808, No. 175.
British Institution, 1830, No. 43, by John Angerstein.

ANGERSTEIN FAMILY.
Drawing.
Exhibited: Royal Academy, 1795, No. 602, as "Portraits of a Family."
A newspaper of 1795 describes this as Miss Angerstein and Mrs. Bouchere's children.

ANGLESEA, Field Marshal HENRY, Marquess of (*full length*).
Exhibited: Royal Academy, 1817, No. 24.
National Portrait Exhibition, 1868, No. 205, by the Duke of Wellington.
Engraved by Charles Turner, A.R.A., by Freeman, and by J. R. Jackson in 1845. ÷
The picture was bought by the First Duke of Wellington in 1818 from the Artist, who painted it for 200 guineas; it was not sent home until after Lawrence's death.

ANGLESEA, Henry, Marquess of (*half length*).
Exhibited: Victorian Exhibition (New Gallery), 1891, No. 111, by Colonel Blake.

ANGOULÊME, Duc d'.
Crayon Drawing.
Sold at the Artist's sale, June 19, 1830, Lot 408, for 12 guineas.

ANNESLEY, Mrs.
Painted about 1792, for 120 guineas.

ANTROBUS, Sir Edmund.
Exhibited: Royal Academy, 1801, No. 207, as Mr. Edmund Antrobus.
Engraved by George Clint, A.R.A.

ANTROBUS, Philip.
Engraved by George Clint, A.R.A.

ANTROBUS, The Masters (*full length*).
Engraved by George Clint, A.R.A., in 1802.

APSLEY, Lady.
Painted before or immediately after Lawrence came to London for 20 guineas.
Exhibited: Royal Academy, 1792, No. 150, as "Portrait of a Lady of Quality."
Engraved by F. Bartolozzi, R.A., in 1793.

ARBUTHNOT, Mrs. Harriet.
Exhibited: Royal Academy, 1817, No. 150.
British Institution, 1865, No. 160, by General Arbuthnot.
Engraved by Ensom and by W. Giller.
Sold at General Arbuthnot's sale, June 29, 1878, to Henry Graves & Co., from whom it passed to Thomas H. Wood, the present owner.

ARBUTHNOT, The Masters.
Drawing.
Engraved by F. C. Lewis.

ARMAGH, Archbishop of, *see* Beresford.

ARMISTEAD, Mrs.
Painted about 1792, for 50 guineas.

ASHBURTON, Alexander, Lord (*three-quarter length*).
Exhibited: Victorian Exhibition (New Gallery), 1892, No. 51, by Lord Ashburton.
Engraved by C. E. Wagstaff in 1837.

ASHLEY, Emily, Lady, *see* Lady Emily Cowper.

DUCHESSE DE BERRI.

From the original painting by Lawrence.

Negative by Braun, Clément & Cie.

ASHLEY, the Hon. Mrs.

Exhibited: British Institution, 1833, No. 3, by Colonel Hugh Baillie.

Engraved by Cochran, and by G. H. Phillips. †

ASHTON, Mrs., *see* MEREDITH.

ATHERLEY, Mr.

Painted for 50 guineas.

Exhibited: Royal Academy, 1792, No. 209, as "Portrait of an Etonian."

AUCKLAND, WILLIAM, First Lord (*head size*).

Purchased at Christie's in 1876 by Lord W. Osborne Elphinstone, at Mr. Leroy's sale. It passed from him to the Marquess of Lansdowne, the present owner (No. 351 in the Lansdowne Catalogue).

AUCKLAND, WILLIAM, First Lord.

Exhibited: Royal Academy, 1794, No. 131, as "Portrait of a Nobleman."
National Portrait Exhibition, 1867, No. 863, by Christ Church College, Oxford.

Engraved by W. Dickinson.

AUSTRIA, Emperor of, *see* FRANCIS.

BAGOT, Lady MARY, Lady BURGHERSH and Lady FITZROY SOMERSET, daughters of Lady Maryborough. (*See Illustration.*)

Drawing.

Engraved by J. Thomson.

The drawing was bought by the First Duke of Wellington from the Artist for £40; it is at Aspley House.

BAILLIE, MATTHEW, M.D.

Exhibited: National Portrait Exhibition, 1868, No. 44, by the College of Physicians.

BAKER, WILLIAM, M.P. (*three-quarter length*).

Exhibited: Royal Academy, 1806, No. 137.

The picture belongs to William Clinton Baker, of Bayfordbury, Herts.

BANKS, Sir JOSEPH, K.B., P.R.S.

Exhibited: Royal Academy, 1806, No. 72.

Engraved by W. Evans in 1810, and by A. Cardon in 1810.

The picture is now in the Committee Room of the British Museum, having been bequeathed to this institution by the Rev. D. Lysons.

BANKS, Sir JOSEPH, K.B., P.R.S.

A Drawing.

Purchased by the Trustees of the National Portrait Gallery in 1891, No. 853.

BANNISTER, Mrs., wife of the actor Jack Bannister. *(See Illustration.)*

Chalk drawing belonging to Malcolm Wagner, 51, Cromwell Gardens, London.

BARING FAMILY—Group I :—Sir Francis Baring, John Baring, M.P., and Charles Wall. *(See Illustration.)*

Exhibited: Royal Academy, 1807, No. 210, as "Sir F. Baring, Bart., J. Baring and—Wall."
British Institution, 1830, No. 31, by Sir Thomas Baring, Bart, M.P.
Royal Academy, 1876, No. 146, by Lord Northbrook.

Engraved by Charles Turner, A.R.A., and by E. McInnes in 1812. ÷

The picture belongs to the Earl of Northbrook.

BARING FAMILY—Group II :—Sir Thomas Baring; Harriet, daughter of Sir F. Baring, wife of C. Wall; Harriet, wife of Sir F. Baring; C. Baring Wall; and Francis J. Baring. *(See Illustration.)*

Exhibited: Royal Academy, 1810, No. 159, as "A Group of Portraits consisting of Mrs. Wall and her brother, T. Baring, of their sons, and of the late Lady Baring."
British Institution, 1839, No. 35, by Sir T. Baring, Bart., M.P.

The picture belongs to the Earl of Northbrook.

BARING, Mrs. H., and her Children

Exhibited: Royal Academy, 1821, No. 106.

The picture was once the property of the Marquis du Blaisel, and was sold at his sale at Christie's, May 18, 1872, for 1,400 guineas, to Vokins.

BARING, the Hon Francis, when a boy

Exhibited: British Institution, 1843, No. 166, by the Right Hon. F. T. Baring, M.P.

BARNARD, Andrew.

Engraved by Charles Turner, A.R.A., in 1809.

BARRETT, Miss.

Exhibited: Royal Academy, 1795, No. 75, as "Portrait of a Young Lady."

BARRINGTON, William, Lord.

Painted before or immediately after Lawrence came to London for 30 guineas.

Exhibited: Royal Academy, 1792, No. 109, as "Portrait of a Nobleman."
British Institution, 1864, No. 173, by Lord Barrington.

Engraved by C. Knight, in 1800.

BARRINGTON, the Hon. and Rev. Shute, Bishop of Durham.

Exhibited: Royal Academy, 1796, No. 147, as "Portrait of a Bishop."

BARRINGTON, the Hon. and Rev. Shute, Bishop of Durham.

Exhibited: Royal Academy, 1814, No. 47.

Engraved by Charles Turner, A.R.A., in 1817.

BARTON, Mrs., and Child.

Sold at Christie's in 1874, Fearon owner, for £44, to Graves & Co.

This picture was formerly a full-length, but was cut down by Graves & Co. to an oval, and passed to America.

BASSET, Daughters of Lady.

Painted about 1792, for 50 guineas.

BATH, Thomas, First Marquess of.

Exhibited: Royal Academy, 1796, No. 163, as "Portrait of a Nobleman."
National Portrait Exhibition, 1867, No. 778.
Royal Academy, 1876, No. 145, by the Marquess of Bath.

Engraved by J. Heath.

BATHURST, Henry, Third Earl, K.G. (*full size*).

Exhibited: National Portrait Exhibition, 1868, No. 213, by the Duke of Wellington, K.G.

The picture was painted for the First Duke of Wellington in 1818 for 200 guineas, but was not sent home until after the Artist's death.

BATHURST, Henry, Third Earl, K.G.

Exhibited: British Institution, 1830, No. 6. by George IV.

BATHURST, Georgiana, Countess, formerly Miss Georgiana Lennox.

Exhibited: Royal Academy, 1881.
"Fair Women" (Grafton Gallery), 1894, No. 136. } by Earl Bathurst.

Lithographed by R. J. Lane, A.R.A., in 1832.

BATHURST, The Hon. Mrs. Seymour (*full length*).

The picture belongs to Earl Bathurst.

BEAUCLERK, Mrs., in a Landscape.

Sold at Christie's in 1885, Johnson owner, for 195 guineas to Graves & Co.

BEAUMONT, Sir George, Bart.

Painted for 15 guineas.

Exhibited: Royal Academy, 1793, No. 15, as "Portrait of a Gentleman."

This picture was sold by Henry Graves & Co. to Boussod of Paris in 1883.

BEAUMONT, Sir George, Bart.

Unfinished.

Sold at the Artist's sale, June 18, 1830, lot 78, for 19 guineas., to Woodburn.

BEDFORD, John, Duke of, K.G.

Exhibited: Royal Academy, 1822, No. 113.
British Institution, 1830, No. 60.
British Institution, 1833, No. 2. } by the Duke of Bedford, K.G.

Engraved by T. A. Dean, in 1832.

BEDFORD, Georgiana, Duchess of, *see* Gordon.

BELFAST, Lady.

Exhibited: Royal Academy, 1830, No. 71.

BELGRAVE, Elizabeth, Viscountess, afterwards Countess of Grosvenor and Marchioness of Westminster. *(See Illustration.)*

Engraved by Charles Turner in 1833, by Samuel Cousins, R.A., in 1844, ½ and by H. T. Greenhead in 1891.

The picture belongs to the Duke of Sutherland, at Stafford House.

BELL, Charles W.

Exhibited: Royal Academy, 1798, No. 184, as "Mr. Bell."

Engraved by W. W. Barney, in 1806.

BELMOUR, Lord.

Painted about 1792, for 50 guineas.

BENTINCK, General Lord W. C.

Engraved by H. R. Cook in 1813. Lithographed by R. J. Lane, A.R.A., in 1827.

BENTINCK, Lady Charlotte.

Painted for 25 guineas.

Exhibited: Royal Academy, 1792, No. 225, as "Portrait of a Lady of Quality."

BENTINCK, Lieut.-General Lord William Henry Cavendish, G.C.B.

The picture belongs to the Duke of Portland, No. 31, Welbeck Catalogue.

BENTINCK, Lady Mary, wife of Lieut.-General Lord William Henry Cavendish, daughter of First Earl of Gosford.

The picture belongs to the Duke of Portland, No. 32, Welbeck Catalogue.

BENTINCK, Lady Mary, youngest daughter of William Henry, Third Duke of Portland.

This picture belongs to the Duke of Portland, No. 34, Welbeck Catalogue.

There is a reduced copy of this picture in the possession of the Duke of Devonshire at Chatsworth.

BENTINCK, Lady Mary.

Exhibited: International Exhibition, 1862, No. 194, by the Duke of Devonshire.

Lithographed by R. J. Lane, A.R.A., in 1827.

BERESFORD, Lord J. G. de la Poer, Archbishop of Armagh.

Exhibited: Royal Academy, 1830, No. 100.
British Institution, 1845, No. 70, by the Archbishop of Armagh.

Engraved by Charles Turner, A.R.A., in 1841.

BERESFORD, William, Lord, G.C.B. *(full length).*

The picture was painted for the First Duke of Wellington, but was not sent home until after the Artist's death. It belongs to the present Duke of Wellington.

GENERAL SIR JOHN MOORE.

From the original painting by Lawrence, in the National Portrait Gallery, London.

BERESFORD, Field Marshal WILLIAM, Lord, K.G.B.
Exhibited: National Portrait Exhibition, 1868, No. 202, by A. J. B. Beresford Hope, M.P.

BERESFORD, Lady.
Engraved by Thomas Hodgetts.

BERESFORD, Mr. M.P.
Painted for 55 guineas.
Exhibited: Royal Academy, 1791, No. 97, as "Portrait of Gentleman."

BERKELEY, Captain.
Painted before or immediately after Lawrence came to London for 20 guineas.

BERKELEY, The Hon. Mrs.
Painted before or immediately after Lawrence came to London for 20 guineas.
Exhibited: Royal Academy, 1791, No. 255, as "Portrait of a Lady."

BERRI, CAROLINE, Duchesse de. *(See Illustration.)*
Engraved by Thomson. Lithographed.

BERWICK, Mrs.
Painted about 1792, for 25 guineas.

BEXLEY, Lord.
Exhibited: Royal Academy, 1825, No. 399.
Engraved by Dean.
The picture belongs to Captain Robert Arnold Vansittart, of North Cray House, Kent.

BISSETT, Dr. WILLIAM, Bishop of Raphoe.
Engraved by Charles Turner, A.R.A., in 1830.

BLEAMIRE, WILLIAM.
Engraved by J. Young, in 1803.

BLESSINGTON, Countess of. *(See Illustration.)*
Exhibited: Royal Academy, 1822, No. 80.
British Institution, 1833, No. 10, by the Countess of Blessington.
Bethnal Green, 1872, No. 6, by Sir Richard Wallace, Bart, M.P.
Engraved by S. W. Reynolds, by Samuel Cousins, R.A., in 1837, ¼, by J. H. Watt for the "Amulet," and by Mrs. M. Cormack, in 1891.
The picture belonged to the Marquess of Hertford, who bequeathed it to Sir Richard Wallace. It was left to the nation in 1897 by Lady Wallace (Hertford House Collection)

BLESSINGTON, Countess of.
Drawing.
Exhibited: Amateur Art Exhibition, 1898, by Lady Arthur Wellesley.

BLOOMFIELD, John.
Exhibited: Royal Academy, 1820, No. 88.

BLOXHAM, Miss, niece of the painter.
Drawing.
Engraved by C. Lewis, in 1830.

BLUCHER, Field Marshal, Prince.
Exhibited: Royal Academy, 1815, No. 155.
British Institution, 1830, No. 7. by George IV.
Engraved by William Bromley, in 1839. $\frac{1}{4}$

BLUCHER, Field Marshal.
In black chalk.
Sold at the Artist's sale, June 18, 1831, Lot 119, for 20 guineas, to Woodburn.

BOUCHERETTE, Children of Mr.
Exhibited: Royal Academy, 1800, No. 28, as "Mr. Boucherette's Children."

BOUCHERETTE, Miss.
Drawing.
Engraved by F. C. Lewis.

BROUGHAM, Henry, Lord.
Exhibited: Art Treasures, Manchester, 1857, No. 377, by Henry Raeburn.
Engraved by William Walker, 1830, and by H. Robinson.

BROUGHAM, Henry, Lord.
Sold at Christie's in 1858, Duke of Newcastle owner, for £150.

BROWNING, Lady.
Engraved by William Ward, A.R.A.

BROWRIGG, Lady Sophia.
Engraved.

BRUMMEL, Beau.
Exhibited: National Portrait Exhibition, 1867, No. 867, by E. V. Kenealy.

BUCCLEUCH, Elizabeth, Duchess of.
Painted before or immediately after Lawrence came to London for 30 guineas.

BUCKINGHAMSHIRE, Robert, Fourth Earl of.
Exhibited: National Portrait Exhibition, 1868, No 174, by Earl de Grey and Ripon.
Engraved by R. Dunkarton in 1808, and by J. Grozer.

BUNBURY, Henry.

Exhibited: Royal Academy, 1788, No. 61, as "Portrait of a Gentleman."

Engraved by Ryder in 1789, and by Cook.

BURDETT, Sir Francis, Bart.

Finished by R. Evans.

Exhibited: British Institution, 1853, No. 136, by Miss Burdett.
National Portrait Exhibition, 1868, No. 138, by Miss Burdett-Coutts.

Engraved by William Walker.

The picture belongs to the Baroness Burdett-Coutts.

BURDETT, Sir Francis, Bart.

Drawing.

Exhibited: Amateur Art Exhibition, 1898, by S. J. Hodgson.

BURDETT, Lady.

Finished by R. Evans in 1831.

Exhibited: British Institution, 1853, No. 143, by Miss Burdett.
National Portrait Exhibition, 1868, No. 142, by Miss Burdett-Coutts.

The picture belongs to the Baroness Burdett-Coutts.

BURGHERSH, John, Lord, G.C.B., afterwards Earl of Westmorland.

Drawing.

Engraved by J. Bull in 1838.

BURGHERSH, Lady, *see* Bagot.

BURGHERSH, Priscilla, Lady and child.

Exhibited: British Institution, 1833, No. 13, by Lord Burghersh.

BURNEY, Dr. Charles.

Exhibited: National Portrait Exhibition, 1868, No. 115.
Royal Academy, 1882, No. 82, by the Venerable Archdeacon C. Burney.

Engraved by W. Sharp.

BURY, Lady Charlotte.

Engraved by Wright. Lithographed by R. J. Lane, A.R.A.

BUTE, John, Marquess of.

Engraved by Caroline Watson.

BYNG, Mrs. G.

Exhibited: Royal Academy, 1801, No. 92.

BYSTER, Mrs.

The picture belongs to Henry Graves & Co., Limited.

CALLCOTT, Maria, Lady. *(See Illustration.)*

Bequeathed to the National Portrait Gallery in 1894 by Lady Eastlake, No. 954.

CALMADY CHILDREN. *(See Illustration.)*

Exhibited: Royal Academy, 1824, No. 99, as "The Children of Charles B. Calmady."
British Institution, 1830, No. 54, by C. B. Calmady.
International Exhibition, 1862, No. 177, as "Nature," by V. C. Calmady.
Royal Academy, 1872, No. 26, by Vincent P. Calmady.

Engraved by G. T. Doo, R.A., in 1829, by Samuel Cousins, R.A., in 1835, ÷, by G. Scott in 1872, by T. G. Appleton in 1891, and by E. Gaujean.

The picture was sold at Christie's in 1886 for 1800 guineas to Vincent, and is now in America.

CALMADY CHILDREN.

Sketch.

Sold at the Artist's sale, June 18, 1830, Lot 76, as "Portrait of Two Children" on one canvas, for 15 guineas to Woodburn.

CALMADY CHILDREN.

Sketch, a drawing.

Engraved by F. C. Lewis, in 1825.

CAMBRIDGE, H.R.H. Adolphus Duke of, K.G.

Exhibited: British Institution, 1830, No. 86, by His Majesty.

CAMDEN, the Marquess, K.G.

Exhibited: British Institution, 1830, No. 25, by the Marquess Camden, K.G.

CAMPBELL, Lady C.

Exhibited: Royal Academy, 1803, No. 182.

CAMPBELL, Adelaide.

Engraved by Sharp.

CAMPBELL, Thomas *(half length)*.

Exhibited: National Portrait Exhibition, 1868, No. 284, by the National Portrait Gallery.

Engraved by Henry and Samuel Cousins, in 1834, by T. Blood in 1815, by John Burnet, F.R.S., in 1828; also by Finden, Freeman and J. H. Watt.

Presented to the National Portrait Gallery in 1865 by the Duke of Buccleuch, No. 198.

CANNING, the Right Hon. George, M.P.

Exhibited: Royal Academy, 1810, No. 67.

Sold at Christie's in 1884, Lord Stafford owner, for 150 guineas.

Engraved by William Say in 1813.

CANNING, the Right Hon. George, M.P. *(full length)*.

Exhibited: Royal Academy, 1825, No. 83.

Engraved by Charles Turner, A.R.A., in 1829.

LADY GEORGIANA FANE ("A CHILD WITH A KID").

From the original painting by Lawrence, inscribed "*Lady Georgiana Fane, 1800, Æt. 5*,
in the National Gallery, London.

CANNING, the Right Hon. George, M.P.
Exhibited: Royal Academy, 1826, No. 109.
British Institution, 1830, No. 90, by His Majesty.
Engraved by Charles Turner, A.R.A., and by W. Fry.

CANNING, the Right Hon. George, M.P.
Exhibited: British Institution, 1830, No. 56, by the Right Hon. Sir Robert Peel, Bt., M.P.

CANNING, the Right Hon. George, M.P.
Exhibited: National Portrait Exhibition, 1868, No. 237, by the Corporation of Liverpool.

CANNING, the Right Hon. George, M.P.
Drawing.
Sold at the Artist's sale, June 18, 1830, Lot 405, for 25 guineas.
Engraved by C. Lewis, in 1839.
The drawing belongs to the Marquess of Lansdowne.

CANOVA, Antonio.
Exhibited: Royal Academy, 1816, No. 184.
Etched by P. A. Rajon.

CANOVA, Antonio.
Drawing.
Exhibited: Society of British Artists, 1832, No. 406, by Hogarth.
Sold at the Artist's sale June 19, 1830, Lot 407, for 7½ guineas.

CANTERBURY, Archbishop of, *see* Sutton and Moore.

CANTERBURY, Lady.
Drawing.
Exhibited: Amateur Art Exhibition, 1898, by Mrs. Henry Reeve.

CAPEL, Miss.
Exhibited: British Institution, 1830, No. 72, by John Capel, M.P.

CAPO D'ISTRIA, Count. *(See Illustration.)*
Exhibited: British Institution, 1830, No. 14, by George IV.
The picture is in the Waterloo Chamber, Windsor Castle.

CAPPER, Mr.
Painted before or immediately after Lawrence came to London for 20 guineas.

CAROLINE, H.M. Queen.
Purchased by the Trustees of the National Portrait Gallery in 1867, No. 244.

CAROLINE, H.M. Queen, and PRINCESS CHARLOTTE. *(See Illustration.)*

Exhibited: Royal Academy, 1802, No. 72, as "The Princess of Wales and Princess Charlotte.

National Portrait Exhibition, 1868, No. 225, by Her Majesty.

The picture belongs to Her Majesty the Queen.

CAROLINE, H.M. Queen, and PRINCESS CHARLOTTE.

Sketch.

Exhibited: Society of British Artists, 1832, No. 53, by Dobree.

CARRINGTON, Anne, Lady.

Engraved by C. Rolls.

CARRINGTON, Paulina, First Wife of Sir C. E. Carrington.

The picture was bequeathed to the South Kensington Museum by Miss L. M. Carrington.

CARRINGTON, Sir Codrington Edmund, M.P.

Exhibited: British Institution, 1830, No. 47, by Sir E. Carrington, M.P.

The picture was bequeathed to South Kensington Museum by Miss L. M. Carrington.

CARTER, Mrs.

Exhibited: Royal Academy, 1790, 145, as "Portrait of a Lady."

CARTER, Elizabeth.

Drawing.

Purchased by the Trustees of the National Portrait Gallery in 1858, No. 28.

CASTLEREAGH, Lord.

Exhibited: Royal Academy, 1810, No. 61.

Grosvenor Gallery, 1889, No. 126, by R. T. Holford.

Engraved by Charles Turner, A.R.A., in 1814, and by J. R. Jackson in 1843. ÷

CASTLEREAGH, Lord. *(See Illustration.)*

The picture is in the National Portrait Gallery, No. 891.

CASTLEREAGH, Lord.

Exhibited: Royal Academy, 1814, No. 23.

National Portrait Exhibition, 1868, No. 206, by Her Majesty.

Engraved by Charles Turner, A.R.A.

The picture is in the Waterloo Chamber, Windsor Castle.

CASTLEREAGH, Lady.

Engraved by H. T. Greenhead, in 1896.

The picture belongs to the Marquess of Londonderry.

CAVENDISH, Lord George.

Painted about 1792, for 70 guineas.

CAVENDISH, Children of Lord George.

Exhibited: Royal Academy, 1790, No. 202, as "Portraits of a Nobleman's Children."

The picture belongs to Lord Chesham.

CAWDOR, Elizabeth, Countess of.

Exhibited: British Institution, 1844, No. 168. } by the Earl of Cawdor.
Royal Academy, 1880, No. 27. }

CHAPLIN, Francis, M.P.

Exhibited: British Institution, 1830, No. 80, by F. Chaplin, M.P.

CHARLEMONT, Earl and Countess of, and their Child.

Exhibited: Royal Academy, 1812, No. 108.

The picture is now in the National Portrait Gallery of Ireland.

CHARLES X. of France.

Exhibited: British Institution, 1830, No. 19, by George IV.

Engraved by Charles Turner, A.R.A., in 1829.

A chalk drawing was sold at the Artist's sale, June 19, 1830, Lot 409, for 11 guineas.

CHARLES, Archduke, of Austria.

Exhibited: British Institution, 1830, No. 20, by George IV.

CHARLES, Archduke of Austria, Daughter of.

Exhibited: Royal Academy, 1820, No. 122, "Daughter of Her Imperial Highness the Archduchess Charles of Austria."

CHARLOTTE, H.M. Queen.

Painted for 80 guineas.

Exhibited: Royal Academy, 1790, No. 100, as "Portrait of Her Majesty."
British Institution, 1833, No. 40, by Sir M. W. Ridley, Bart., M.P.

Sold at the Artist's sale, June 18, 1831, Lot 133,—described as seated in an apartment; a rich landscape with Eton College seen through an opening, an early production, — for 52 guineas, to Sir M. W. Ridley, Bart., M.P.

CHARLOTTE, H.R.H. Princess.

Miniature.

Sold at the Artist's sale, June 18, 1831, Lot 130, for 21 guineas, to J. Graves.

CHARLOTTE, H.R.H., Princess.

Chalk drawing.

Exhibited: Royal Academy, 1821, No. 70, as "The late Princess Charlotte."

Sold at the Artist's sale, June 18, 1831, Lot 132, as the celebrated original drawing engraved by Golding, for 106 guineas.

Engraved by R. Golding, in 1822.

CHARLOTTE, H.R.H., Princess, when young, with a bird. *(See Illustration.)*
Exhibited: British Institution, 1833, No. 38, by His Majesty.
Engraved by T. Garner.
The picture belongs to Her Majesty the Queen.

CHARLOTTE, H.R.H., Princess.
Drawing.
The drawing was sold at the Artist's sale, June 18, 1831, for 10½ guineas, to Woodburn.

CHARLOTTE, H.R.H. Princess.
Drawing.
Exhibited: British Institution, 1830, No. 40, by A. Keightley.

CHATFIELD, Charles, aged 16.
Drawing.
Exhibited: Society of British Artists, 1833, No. 459, by C. Chatfield.

CHOLMONDELEY, Mr.
Painted for 25 guineas.
Exhibited: Royal Academy, 1789, No. 555, as "Portrait of a Gentleman."

CLANWILLIAM, Earl of.
Exhibited: Royal Academy, 1824, No. 98.

CLARENCE, H.R.H., William, Duke of, K.G. *(half length).*
Exhibited: Royal Academy, 1793, No. 63.
Guelph Exhibition, 1891 (New Gallery), No. 87, by Lord De Lisle and Dudley.

CLARENCE, H.R.H., William, Duke of, K.G.
Pencil Drawing made before or immediately after Lawrence came to London for 5 guineas.

CLARENCE, H.R.H. William, Duke of, K.G.
Exhibited: Royal Academy, 1829, No. 57.
British Institution, 1830, No. 76, by H.R.H. the Duke of Clarence, K.G.
Engraved as William IV. by Thomas Hodgetts in 1829.

CLARKE, Richard, Chamberlain of London.
Painted in 1825 for the Corporation of the City of London, No. 25 in the Catalogue.
Exhibited: Royal Academy, 1827, No. 422.
Engraved by J. S. Davis in 1829.

CLIVE, Lady Harriet.
Engraved by Samuel Cousins, R.A. in 1840. Lithographed by R. J. Lane, A.R.A., in 1832.

CLOGHER, Bishop of, *see* Porter.

CODRINGTON, Admiral Sir E., G.C.B.

Exhibited: British Institution, 1830, No. 81, by Sir E. Codrington, G.C.B.
National Portrait Exhibition, 1868, No. 333, by General Sir W. J. Codrington, G.C.B.

Engraved by Charles Turner, A.R.A., in 1830.

COKE, Thomas William, afterwards Earl of Leicester (*full length*).

Engraved by Charles Turner, A.R.A., in 1818.

COKE, Thomas William, afterwards Earl of Leicester (*three-quarter length*).

Engraved by Charles Turner, A.R.A., in 1814.

COKE, Thomas William, afterwards Earl of Leicester.

Engraved by E. Smith in 1843.

COLE, General the Hon. Sir Lowry, G.C.B.

Exhibited: National Portrait Exhibition, 1868, No. 224, by the Countess Cowper.

Engraved by C. Picart in 1816.

CONSALVI, Cardinal (*full length*).

Exhibited: British Institution, 1830, No. 8, by George IV.

Engraved by C. E. Wagstaff, in 1840. †

The picture is in the Waterloo Chamber, Windsor Castle.

CONSALVI, Cardinal (*full length*).

Replica. Painted in Rome.

The picture belonged to Martin H. Colnaghi, from whom it passed to D. H. Hudson, of Danesfield, Marlow.

CONSALVI, Cardinal.

Study.

Belongs to John Charles Harford, at Blaise Castle, Gloucestershire.

CONSALVI, Cardinal.

Drawing.

Exhibited: British Institution, 1830, No. 66, by the Marquess of Bristol.
Amateur Art Exhibition, 1898, by the Marchioness of Bristol.

Engraved by F. C. Lewis in 1830.

CONYNGHAM, Lord Frances.

Exhibited: Royal Academy, 1823, No. 84.

COOPER, Sir Astley, Bart., the celebrated Surgeon.

Exhibited: Royal Academy, 1828, No. 263.
National Portrait Exhibition, 1868, No. 216. } by the Royal College of Physicians.
Royal Academy, 1873, No. 276.

Engraved by Samuel Cousins, R.A., in 1830, and by Cochran.

COOPER, the Hon. C. A.
Exhibited: Royal Academy, 1811, No. 13.

COOPER, R. B.
Engraved by W. T. Fry in 1820.

COTTON, Joseph.
Engraved by Charles Turner, A.R.A., in 1818.

COTTON, Mrs.
Engraved by Charles Turner, A.R.A., in 1825.

COWPER, Francis, Fifth Earl (*three-quarter length*).
Exhibited: Royal Academy, 1802, No. 56.
Royal Academy, 1881, No. 26, by Earl Cowper, K.G.
The picture belongs to Earl Cowper, at Panshanger, Herts.

COWPER, Emily Mary, Countess, married in 1805 Fifth Earl Cowper, and in 1839 Third Lord Palmerston, *see* Lady Palmerston.
Exhibited: British Institution, 1830, No. 39, by Lord Melbourne.

COWPER, Lady Emily, afterwards Lady Ashley.
Exhibited: Royal Academy, 1814, No. 271, as "Lady Emily Cowper."
British Institution, 1830, No. 22, by Earl Cowper.
Engraved by J. R. Jackson in 1844. †

COWPER, William.
Drawing.
Exhibited: Royal Academy, 1795, No. 596.
Engraved by F. Bartolozzi, R.A.

CRADDOCK, General Sir John.
Engraved by J. Godby in 1809.

CREMORNE, Lord.
Painted about 1792 for 40 guineas.
Exhibited: British Institution, 1864, No. 145, by Granville J. Penn.
Engraved by C. Knight in 1800.

CREMORNE, Lady.
Painted before or immediately after Lawrence came to London for 40 guineas.
Exhibited: Royal Academy, 1789, No. 100, as "A Lady of Quality."
British Institution, 1864, No. 150, by Granville J. Penn.

COUNT CAPO D'ISTRIA

From the original painting by Lawrence, in the Royal Collection, Windsor Castle.

CREWE, John, First Lord.

Exhibited: National Portrait Exhibition, 1867, No. 856, by Lord Houghton.

Engraved by W. Say.

The picture belongs to the Earl of Crewe.

CREWE, Frances, Lady.

Exhibited: National Portrait Exhibition, 1867, No. 853, by Lord Houghton

Engraved by W. Say.

The picture belongs to the Earl of Crewe.

CRICHTON, Lady Caroline, and Miss ELLIS.

Painted when Lawrence was fourteen.

Exhibited: "Fair Women" (Grafton Gallery), 1894 No. 218, by the Hon. Mrs. J. Stuart-Wortley.

This was also exhibited and described as "Lady Caroline Crichton, daughter of the Earl of Erne and wife of James, First Baron Wharncliffe, with her cousin, Miss Hervey, wife of Lord Howard de Walden (painted when the Artist was fourteen years old)," in the Amateur Art Exhibition, 1898.

CROKER, the Right Hon. John Wilson.

Exhibited: Royal Academy, 1825, No. 140.
British Institution, 1830, No. 57. } by the Right Hon. J. W. Croker.
Art Treasures, Manchester, 1857, No. 220. }
National Portrait Exhibition, 1868, No. 397, by Mrs. Croker.
Victorian Exhibition (New Gallery), 1891, No. 245, by Follett Pennell.

Engraved by Samuel Cousins, R.A., in 1829, by Parry, and by Finden.

The picture belongs to the National Gallery of Ireland.

CROKER, Miss, afterwards Lady Barrow.

Exhibited: Royal Academy, 1827, No. 26, as "Miss Croker."
British Institution, 1830, No. 58. } by the Right Hon. J. W. Croker.
Art Treasures, Manchester, 1857, No. 219. }
Royal Academy, 1895, No. 26, by J. Pierpont Morgan.

Engraved by S. Cousins, R.A., in 1828, by J. Thomson, and by H. T. Greenhead in 1898.

CROKER, Miss.

Exhibited: École des Beaux-Arts, 1897, by M. Alexis Rouart.

CUMBERLAND, H.R.H. Prince George of.

Exhibited: British Institution, 1830, No. 74.
British Institution, 1833, No. 5, by His Majesty.

CUMBERLAND, H.R.H. Prince George of.

Chalk Drawing.

Sold at the Artist's sale, June 19, 1830, Lot 417, for £33 10s.

CUNNINGHAM, Lady.

Exhibited: Royal Academy, 1802, No. 176.

CUNYNGHAME, Lady, the daughter of Lord Thurlow.

The picture belongs to H. Cunynghame, 36, Eaton Place, London.

CUNYNGHAME, Sir David.

The picture belongs to H. Cunynghame, 36, Eaton Place, London.

CURRAN, John Philpot.

Exhibited: National Portrait Exhibition, 1867, No. 761, by Earl Grey, K. G.

CURRAN, John Philpot.

Exhibited: Royal Academy, 1800, No. 54.
British Institution, 1849, by the Right Hon. Sir R. Peel, Bart., M.P.

Engraved by J. R. Smith, by Wagstaff, by Meyer, and by E. McInnes, in 1842. †

CURTIS, C.

Exhibited: Royal Academy, 1804, No. 121.

CURTIS, Sir William, Bart., M.P.

Exhibited: Royal Academy, 1812, No. 103.
International Exhibition, 1862, No. 229. } by Her Majesty.
National Portrait Exhibition, 1868, No. 210. }

Engraved by William Sharp in 1814.

CURTIS, Sir William, Bart., M.P.

Exhibited: Royal Academy, 1824, No. 291.
Society of British Artists, 1832, No. 9, by Sir W. Curtis, Bart.

The picture was sold at the Artist's sale, June 18, 1881, for 43 guineas to Sir W. Curtis.

CUTHBERT, Mrs.

Exhibited: Royal Academy, 1817, No. 155.
École des Beaux-Arts, 1897, as "Miss Cuthbert," by M. de Angarica.

Engraved by Joseph B. Pratt in 1897.

The picture now belongs to M. C. de Beistegui, of Paris.

DANCE, Mr.

Exhibited: Royal Academy, 1788, No. 147, as "Portrait of a Gentleman."

DARNLEY, Countess of.

Presented to the National Gallery in 1847 by Robert Vernon, No. 324, and removed from the Gallery under the National Gallery Loan Act.

DARNSEY, Mr.

Painted before or immediately after Lawrence came to London for 15 guineas.

DAVIS, Richard Hart, M.P.

Exhibited: Royal Academy, 1815, No. 276.
British Institution, 1830, No. 45. } by R. Hart Davis.
British Institution, 1833, No. 7. }
International Exhibition, 1862, No. 178, by R. H. Davis.
Royal Academy, 1871, No. 33, by Vaughan Davis.

Engraved by W. Sharp in 1816.

J. J. ANGERSTEIN AND HIS WIFE

From the original painting by Lawrence, in the Musée du Louvre, Paris

DAVIS, Hart, Jr.
Exhibited: British Institution, 1833, No. 29, by R. Hart Davis.

DAVIS, Mrs. Hart, Jr.
Exhibited: British Institution, 1833, No. 1, by R. Hart Davis.

DAVY, Sir Humphry, Bart., President of the Royal Society.
Exhibited: Royal Academy, 1821, No 171.
Art Treasures, Manchester, 1857, No. 324.
International Exhibition, 1862, No. 158.
National Portrait Exhibition, 1868, No. 233.
} by the Royal Society.
Engraved by G. R. Newton in 1830, and by Scriven.

DAY, Miss Harriet Maria, afterwards Mrs. Ichabod Wright.
Critics of the time call her Miss Day, of Norwich.
Painted before or immediately after Lawrence came to London for 25 guineas.
Exhibited: Royal Academy, 1791, No. 122, as "Portrait of a Lady."
"Fair Women" (Grafton Gallery), 1894, No. 197, by A. Smith Wright, M. P.

DERBY, Edward, Earl of, *see* Stanley.

DERBY, Edward, Thirteenth Earl of.
Exhibited: National Portrait Exhibition, 1867, No. 675, by the Earl of Derby, K.G.

DERBY, Eliza, Countess of, *see* Farren.

DEVONSHIRE, Duke of.
Belongs to the Earl of Carlisle, at Castle Howard.

DEVONSHIRE, William, Sixth Duke of, K.G.
Exhibited: Royal Academy, 1824, No. 146.
National Portrait Exhibition, 1868, No. 184, by Admiral Sir A. W. G. Clifford, Bart.

DEVONSHIRE, Elizabeth, Duchess of.
Drawing.
Exhibited: British Institution, 1830, No. 65, by the Duke of Devonshire.
Engraved by F. C. Lewis in 1828.

DEVONSHIRE, Elizabeth, Duchess of.
Exhibited: Royal Academy, 1805, No. 195, as "Lady E. Foster."
British Institution, 1855, No. 134, by Sir Frederick Foster, Bart.

DIGBY, *see* Ellenborough.

DOTTIN, Abel Rous, M.P.
Engraved by H. B. Hall.

DOTTIN, Mrs. Dorothy.
Lithographed by Sharp.

DOUGLAS, Marquess of, and his sister, Lady SUSAN HAMILTON.
Chalk Drawing.
Sold at the Artist's sale, June 18, 1831, Lot 116, for 99 guineas, to Captain Cadogan.

DOUGLAS, Marquess of, and his sister, Lady SUSAN HAMILTON.
Drawing in pencil belonging to E. Ernest Leggatt, of Enfield.
Engraved by F. C. Lewis.

DOUGLAS, Lord.
Painted before or immediately after Lawrence came to London for 25 guineas.

DOUGLAS, SILVESTER.
Painted for 60 guineas.
Exhibited: Royal Academy, 1792, No. 183, as "Portrait of a Gentleman."

DOURO, Lord.
Drawing given to the Duchess of Wellington by the Artist.
Exhibited: Amateur Art Exhibition, 1898, by Lord Arthur Wellesley.

DOVER, GEORGE, Lord.
Exhibited: British Institution, 1825, No. 46, as the "Hon. George Agar-Ellis, M.P.," by Hon. G. Agar-Ellis, M.P.
British Institution, 1833, No. 28, by Lord Dover.
Engraved by William Brett in 1827.

DOVER, GEORGIANA, Lady, and Son, afterwards Viscount Clifden. *(See Illustration.)*
Exhibited: Royal Academy, 1828, No. 341, as "Lady Georgiana Agar-Ellis and her Son."
British Institution, 1830, No. 32, as "Lady Georgiana Agar-Ellis," by the Hon. G. Agar-Ellis, M.P.
British Institution, 1833, No. 27, by Lord Dover.
Engraved by Samuel Cousins, R.A., in 1831, by William Brett, by J. H. Watt, by Charles Heath, and by G. H. Phillips. ÷

DOWNE, Viscount.
Engraved by Thomas Lupton. Lithographed by W. Sharp.

DOYLE, Major.
Painted about 1792 for 25 guineas.

DUCIE, Sons of Lord.
Painted for 80 guineas.
Exhibited: Royal Academy, 1790, No. 151, as "Portraits of a Nobleman's Sons."

DUCREST DE VILLENEUVE, Mme.
Drawing in the Louvre, Paris.

LADY LEICESTER AS "HOPE."

From a mezzotint engraving after Lawrence, in the British Museum.

DUNDAS, Thomas, First Lord.

Exhibited: National Portrait Exhibition, 1868, No. 944, by the Dilettanti Society.

Engraved by Charles Turner, A.R.A., in 1822.

The picture hangs in one of the rooms under the Grafton Gallery.

DUNDAS, Lady Margaret.

Engraved by George Clint, A.R.A.

DURHAM, John, First Earl of.

Exhibited: Royal Academy, 1829, No. 135.
British Institution, 1830, No. 51.
British Institution, 1833, No. 39.
National Portrait Exhibition, 1868, No. 325.
Victorian Exhibition (New Gallery), 1891, No. 25. } by the Earl of Durham.

Engraved by Samuel Cousins, R.A., in 1837, by Charles Turner, A.R.A., by Cochran, and by C. E. Wagstaff, in 1838. †

DURHAM, Louisa, Countess of.

Exhibited: Royal Academy, 1821, No. 180, as "Lady Louisa Lambton."
British Institution, 1825, No. 48, as "Lady Louisa Lambton," by J. G. Lambton, M.P.

Engraved by Samuel Cousins, R.A., and by Thomson.

DURHAM, Bishop of, *see* Van Mildert and Barrington.

EDEN, James, Second son of Sir Frederick Marton Eden, Bart., aged 4 (painted after death).

Exhibited: "Fair Children" (Grafton Gallery), 1895, by Sir William Eden, Bart.

EDEN, William, First Baron Auckland, *see* Auckland.

ELDON, John, First Earl of.

Painted in 1798.

Exhibited: Royal Academy, in 1800, No. 246.
National Portrait Exhibition, 1868, No. 51.
Guelph Exhibition, 1891, No. 178. } by the Earl of Eldon.

Engraved by J. R. Smith in 1800.

ELDON, John, First Earl of.

Presented in 1877 to the National Portrait Gallery by the Society of Judges and Serjeants-at-Law, No. 464.

ELDON, John, First Earl of.

Exhibited: Royal Academy, 1825, No. 118, as "The Lord Chancellor."

ELDON, John, First Earl of. *(See Illustration.)*

Exhibited: Royal Academy, 1828, No. 463.
International Exhibition, 1862, by Her Majesty the Queen.

Engraved by G. T. Doo, R.A., in 1827, by Finden, and by J. Porter in 1844. †

ELLENBOROUGH, Edward, First Lord.

Exhibited: Royal Academy, 1806, No. 35.
National Portrait Exhibition, 1868, No. 49, by the Earl of Ellenborough.

Engraved by R. W. Siever in 1819.

ELLENBOROUGH, Jane Elizabeth, Lady.

Exhibited: Royal Academy, 1813, No. 158.
"Fair Women" (Grafton Gallery), 1894, No. 172, by Alfred Morrison.

ELLIOTT, Sir Gilbert.

Exhibited: Royal Academy, 1794, No. 78, as "Portrait of a Gentleman."

ELLIS, Miss, *see* Crichton.

ELPHINSTONE, Lord.

Engraved by Charles Turner, A.R.A.

ENGLEFIELD, Sir Henry, Bart.

Exhibited: Royal Academy, 1813, No. 28.
British Institution, 1846, No. 57. } by the Dilettanti Society.
National Portrait Exhibition, 1868, No. 943. }

The picture hangs in one of the rooms under the Grafton Gallery.

ERSKINE, Thomas, Lord.

Exhibited: National Portrait Exhibition, 1868, No. 46, by Lady Moore.

ERSKINE, the Hon. Thomas.

Exhibited: Royal Academy, 1802, No. 184.

ESTEN, Mrs., as "Belvidera."

Exhibited: Royal Academy, 1787, No. 234, as "Mrs. Esten in the character of 'Belvidera.'"

EXETER, Henry, Tenth Earl of, with Countess and Daughter.

Exhibited: National Portrait Exhibition, 1867, No. 862, by the Marquess of Exeter.

EXETER, Brownlow, Second Marquess of, with his Brother and Sister.

Exhibited: Royal Academy, 1797, No. 74, as "Portrait of a Nobleman's Family."
National Portrait Exhibition, 1868, No. 139, by the Marquess of Exeter.

EXETER, Elizabeth, Marchioness of.

Exhibited: Royal Academy, 1802, No. 17.

Engraved by S. W. Reynolds in 1803, and by C. W. Wass.

EXMOUTH, Admiral Lord.

Exhibited: British Institution, 1833, No. 4, by Lord Sidmouth.
National Portrait Exhibition, 1868, No. 58, by H. E. Pellew.

Engraved by Charles Turner, A.R.A., in 1815, by H. Robinson, and by Page.

FAIRLIE, Mrs.
Drawing.
Engraved by F. C. Lewis.

FALCONER, William, M.D.
Crayon drawing made when the Artist was sixteen years of age.
Exhibited: National Portrait Exhibition, 1868, No. 812, by James Roebuck, M.P.

FANE, Lady Georgiana, "A Child with a Kid." *(See Illustration.)*
The picture is inscribed "Lady Giorgiana Fane, 1800. Æt. 5."
Exhibited: British Institution, 1830, No. 38, by the Earl of Westmorland, K.G.
Engraved by Charles Turner, A.R.A., in 1828, and by J. R. Jackson in 1842. †
Bequeathed to the National Gallery in 1875 by Lady Georgiana Fane, No. 922.

FANE, the Hon. J.
Exhibited: British Institution, 1833, No. 15, by Lord Burghersh.

FARINGTON, J., R.A.
Exhibited: Royal Academy, 1796, No. 164, as "Portrait of an Artist."

FARINGTON, J., R.A.
Exhibited: Royal Academy, 1808, No. 134.
Engraved by H. Meyer, in 1814.

FARLEY, Miss.
Drawing.
Exhibited: Amateur Art Exhibition, 1898, by Lady Layard.

FARNHAM, John James, Second Lord.
Black chalk Drawing.
Sold at the Artist's sale, June 18, 1831, Lot 120, for 6 guineas, to Hutchins.

FARREN, Miss Eliza, afterwards Countess of Derby (*full length*). *(See Illustration.)*
Painted for 100 guineas.
Exhibited: Royal Academy, 1790, No. 171, as "Portrait of an Actress."
Art Treasures, Manchester, 1857, No. 183.
National Portrait Exhibition, 1867, No 858.
Leeds, 1868, No. 1,113.
"Fair Women" (Grafton Gallery), 1894, No. 75. } by the Earl of Wilton.
Engraved by F. Bartolozzi, R.A., in 1803, and by G. S. Shury in 1881.

FARREN, Miss, afterwards Countess of Derby.
Crayon drawing.
Engraved by Eugene Tiley, in 1897.

FARREN, Miss, afterwards Countess of Derby.
Engraved by Joseph B. Pratt, in 1898.

FARREN, Miss Eliza, afterwards Countess of Derby.

Exhibited: "Fair Women" (Grafton Gallery), 1894, No. 70, by Wentworth Beaumont.

A replica, the property of Mr. Grant, was sold at Christie's, June 27, 1863, for 79 guineas, to Smith.

FAWCETT, John.

Exhibited: British Institution, 1833, No. 18, as "William Fawcett," by Robert Vernon.

Presented to the National Gallery by Robert Vernon as "John Fawcett," in 1847. No. 325, and removed from the Gallery under the National Gallery Loan Act. It now hangs in the National Portrait Gallery.

FINCH, Mrs.

Exhibited: Royal Academy, 1793, No. 235, as "Portrait of a Lady."

FITZGERALD, Mrs. Mary Frances.

Engraved by George Raphael Ward.

FITZGERALD, Mrs.

Engraved by F. C. Lewis.

FITZWILLIAM, William, Earl.

Belongs to Earl Fitzwilliam, at Wentworth House.

FOSTER, Miss (afterwards Mrs. Poynter).

Drawing dated 1829.

Exhibited: Amateur Art Exhibition, 1898, by Mrs. R. Courtney Bell.

FOSTER, Lady Elizabeth, *see* Devonshire.

FOWNES, Mrs. James Somerville.

Drawing.

Exhibited: Amateur Art Exhibition, 1898, by A. F. Somerville, Esq.

FRANCE, Charles X., King of, *see* Charles.

FRANCIS I., Emperor of Austria.

Exhibited: British Institution, 1830, No. 18, by George IV.

Engraved by G. H. Phillips. †

The picture is in the Waterloo Chamber, Windsor Castle.

FRANCIS I., Emperor of Austria. *(See Illustration.)*

Water-colour Drawing in the Louvre, Paris.

FRASER, Mrs., of Castle Fraser.

Exhibited: "Fair Women" (Grafton Gallery), 1894, No. 83, by Colonel Mackenzie Fraser.

FREDERICK WILLIAM III., King of Prussia.

Exhibited: British Institution, 1830, No. 17, by George IV. Now at Windsor.

A drawing was sold at the Artist's sale, June 19, 1830, Lot 403, for 10 guineas.

FRY, Caroline (Mrs. Wilson). *(See Illustration.)*
Exhibited: Royal Academy, 1830, No. 114.
National Portrait Exhibition, 1868, No. 279, by William Wilson.
Engraved by A. J. Skrimshire, in 1892.
Bequeathed to the National Gallery in 1890 by William Wilson, No. 1,307.

FRY, Caroline (Mrs. Wilson).
A replica belonging to Henry Graves & Co., from whom it passed to America.

FUSELI, Henry, R.A.
Exhibited: British Institution, 1833, No. 30, by the Rt. Hon. Sir Robert Peel, Bt., M.P.
Sold at Lawrence's sale, at Christie's, in 1830, for 72 guineas, to Seguier.
Engraved by H. Meyer.

GARDNER, Allan, Second Lord.
Exhibited: National Portrait Exhibition, 1868, No. 133, by Lord Gardner

GATAKER, Mr.
Painted about 1792, for 15 guineas.

GENTZ, Baron.
Exhibited: British Institution, 1830, No. 36. } by His Majesty.
British Institution, 1833, No. 31. }
The picture is now at Hampton Court.

GEORGE III.
Exhibited: Royal Academy, 1792, No. 65, as "His Majesty."
British Institution, 1833, No. 35, by His Majesty.
The picture is at Windsor.

GEORGE III., three Portraits of Sons of.
Drawing.
Exhibited: Amateur Art Exhibition, 1898, by Captain Butts.

GEORGE IV., when Prince of Wales.
Exhibited: Society of British Artists, 1832, No. 298, by Colnaghi.

GEORGE IV., when Prince Regent.
Exhibited: Royal Academy, 1818, No. 61, as "H.R.H. Prince Regent."

GEORGE IV., when Prince Regent.
Exhibited: Royal Academy, 1815, No. 65.

GEORGE IV.
Exhibited: British Institution, 1825, No. 1, by the Duke of Wellington, K.G.

GEORGE IV.
Three-quarter portrait, the original head from which all the State pictures were painted.
Sold at the Artist's sale, June 18, 1831, Lot 148, for 76 guineas, to General Grosvenor.
Exhibited: British Institution, 1856, No. 147, by Mrs. Grosvenor.

GEORGE IV. (*profile*).

Purchased by the Trustees of the National Portrait Gallery in 1861, No. 123.

GEORGE IV.

Body unfinished.

Sold at the Artist's sale, June 19, 1830, Lot 422, for 100 guineas.

GEORGE IV.

Exhibited: British Institution, 1833, No. 37, by Lord Farnborough, G.C.B.

GEORGE IV. (*full length*).

On a sofa.

Exhibited: British Institution, 1830, No. 1, by George IV.

Engraved by William Finden in 1829, and by P. Thomas in 1841. ✝

GEORGE IV. (*half length*).

On a sofa (replica of preceding portrait).

Was bought in at Christie's, March 1, 1879, for 75 guineas, by the Earl of Lonsdale.

GEORGE IV. (*small full length*).

Exhibited: Guelph Exhibition (New Gallery), 1891, No. 90, by John Cleland, of Stormont.

GEORGE IV.

Drawing,

Exhibited: Amateur Art Exhibition, 1898, by Walker Brothers.

GEORGE IV. (*full length*).

In uniform.

The picture belongs to Lord Sackville, at Knole, Sevenoaks.

GEORGE IV.

Painted for the Royal Palace at Windsor.

Exhibited: Royal Academy, 1822, No. 77.

Engraved by Thomas Hodgetts, in 1829.

GEORGE IV. (*full length*).

In Garter robes.

The picture belongs to the Duke of Richmond, at Goodwood.

GEORGE IV. (*See Illustration.*)

The picture is in the Lateran Museum, Rome.

GEORGE IV.

In Coronation robes, whole length, the last picture touched upon by Sir Thomas Lawrence.

Sold at the Artist's sale, June 18, 1831, Lot 149, for 115 guineas, to the Athenæum Club.

GEORGE IV.
Chalk drawing.
Sold at the Artist's sale, June 18, 1831, Lot 131, for 49 guineas, to Lord Chesterfield.

GEORGE IV.
Drawn in 1814.
Sold at the Artist's sale, June 19, 1830, Lot 406, for 9½ guineas.
Lithographed in two sizes by R. J. Lane, A.R.A., in 1829.

GERARD, Lady HENRY.
Drawing.
Exhibited: Amateur Art Exhibition, 1898, by Lady Arthur Wellesley.

GÉRARD, Baron FRANÇOIS. *(See Illustration.)*
The picture is at Versailles.

GLENGALL, EMILY, Countess of. *(See Illustration.)*
The picture is an unfinished oval sketch in oil for three female portraits, two of which are partly finished, the third being only slightly traced.
Exhibited: Amateur Art Exhibition, 1898, by Countess Stanhope.

GLOUCESTER, H.R.H. Duke of.
Drawing.
Exhibited: Amateur Art Exhibition, 1898, by W. Fitz-Norman Ellis, Esq.

GLOUCESTER, H.R.H. the Duchess of.
Exhibited: Royal Academy, 1817, No. 72.
Sold at the Artist's sale, June 18, 1830, Lot 84, for £10, to Morant.

GLOUCESTER, H.R.H. MARY, Duchess of.
Exhibited: Royal Academy, 1824, No. 59.
Engraved by J. E. Coombes. †

GLOUCESTER, Bishop of, *see* HUNTINGFORD.

GODWIN, WILLIAM.
Exhibited: Guelph Exhibition (New Gallery), 1891, No. 230, by Lady Shelley.

GONSALVI, *see* CONSALVI.

GORDON, Duke of.
The head and hand by Lawrence, the rest by J. Simpson.
Exhibited: Society of British Artists, 1831, No. 6.

GORDON, Duchess of.
Painted about 1802 for 15 guineas.
Sold at Christie's in 1859, Hogarth owner, to Easty.

GORDON, Lady Georgiana, afterwards Duchess of Bedford.

Exhibited: British Institution, 1830, No. 29. } by the Duke of Bedford, K.G.
British Institution, 1833, No. 43. }

GORDON, Lady Georgiana, afterwards Duchess of Bedford.

Drawing.

Exhibited: Royal Academy, 1879, No. 388, by Jeffrey Whitehead.

Engraved by F. C. Lewis.

GORDON, Lady Louisa.

Exhibited: Royal Academy, 1795, No. 191, as "Portrait of a Lady of Quality."

GORDON, Lady Susan.

Chalk Drawing belonging to the Duke of Manchester, at Kimbolton Castle.

GOWER, Countess, afterwards Duchess of Sutherland, and her Daughter, Lady ELIZABETH SUTHERLAND GOWER, afterwards Duchess of Argyll. *(See Illustration.)*

Exhibited: Royal Academy, 1828, No. 114.
British Institution, 1830, No. 24, by Earl Gower.

The picture belongs to the Duke of Sutherland, at Stafford House.

Engraved by Samuel Cousins, R.A., in 1832, in part only by G. H. Phillips, in 1841, ✝ and by E. Gaujean in 1891.

GOWER, Lord Francis Leveson.

Exhibited: Royal Academy, 1827, No. 212.

GOWER, Lady Elizabeth Leveson.

Exhibited: Royal Academy, 1818, No. 53.

GRAHAM, General Sir F., K.B.

Exhibited: Royal Academy, 1813, No. 7.

Engraved by H. Meyer.

GRANT, Sir William, Master of the Rolls.

Exhibited: Royal Academy, 1802, No. 621.

GRANT, the Right Hon. Sir William, Master of the Rolls *(full length).*

"Painted for the Gentlemen of the Chancery Bar attending the Rolls Court."

Exhibited: Royal Academy, 1820, No. 171.
British Institution, 1830, No. 42, by the Rolls Court.
National Portrait Exhibition, 1868, No. 151, by the Master of the Rolls.

Engraved by R. Golding, and by E. McInnes. ✝

Presented in 1883 by Sir George Jessel, Master of the Rolls, to the National Portrait Gallery, No. 671.

GRANTHAM, Lady.

Exhibited: Royal Academy, 1814, No. 138.
British Institution, 1830, No. 30, by Lord Grantham.

LORD WHITWORTH.

From the original painting by Lawrence, in the Louvre, Paris

Negative by Braun, Clément & Cie.

GRANVILLE, First Earl.
Exhibited: National Portrait Exhibition, 1868, No. 460, by Earl Granville, K.G.

GREENWOOD, CHARLES.
Engraved by Charles Turner, A.R.A., in 1828.

GREY, CHARLES, First Earl, K.B. *(half length).*
Standing in military uniform.
Exhibited: National Portrait Exhibition, 1867, No. 757, by Earl Grey, K.G.

GREY, CHARLES, afterwards Second Earl *(half length).*
Resting his hand on paper on table.
Exhibited: Royal Academy, 1805, No. 96, as Hon. C. Grey.
National Portrait Exhibition, 1867, No. 860, by Earl Grey, K.G.

GREY, CHARLES, afterwards Second Earl.
Exhibited: Royal Academy, 1793, No. 614, as "Portrait of a Gentleman."
Engraved by W. Dickinson in 1794.

GREY, CHARLES, Second Earl *(half length).*
Left arm on pedestal.
Exhibited: Royal Academy, 1828, No. 158.
Art Treasures, Manchester, 1857, No. 352.
National Portrait Exhibition, 1868, No. 310.
Victorian Exhibition (New Gallery), 1891, No. 4. } by Earl Grey, K.G.
Engraved by Samuel Cousins, R.A., in 1829, and by Cochran.

GREY, MARY, Countess.
Exhibited: Royal Academy, 1813, No. 139.
National Portrait Exhibition, 1868, No. 342, by Earl Grey, K.G.

GREY, MARY, Countess, and Children. *(See Illustration.)*
Exhibited: International Exhibition, 1862, No. 195.
National Portrait Exhibition, 1868, No. 352, by Earl Grey, K.G.
Engraved by Samuel Cousins, R.A., in 1831.

GREY, Lady.
Exhibited: École des Beaux-Arts, Paris, 1897, by Mrs. Cros.

GREY, Sir CHARLES.
Exhibited: Royal Academy, 1795, No. 131, as "Portrait of an Officer."
Engraved by J. Collyer, A.R.A., in 1797.

GROSVENOR, ELIZABETH, Countess, *see* BELGRAVE.

GUILFORD, FREDERICK, Earl of.
Engraved by Charles Turner, A.R.A., in 1820.

HALFORD, Sir Henry, Bart., M.D.

Exhibited: National Portrait Exhibition, 1868, No. 218, by Sir Henry Halford, Bart.

Engraved by Charles Turner, A.R.A., in 1830.

HAMILTON, Emma, Lady.

Exhibited: Royal Academy, 1792, No. 1, as "Portrait of a Lady of Fashion, as *La Penserosa.*"

HAMILTON, Emma, Lady. *(See Illustration.)*

The picture belongs to the Right Hon. Evelyn Ashley, at Broadlands, Romsey, Hampshire.

HAMILTON, Emma, Lady. *(See Illustration.)*

Drawing in the British Museum.

HAMILTON, Lord Cecil.

Painted about 1793 for 15 guineas.

HAMILTON, Lady C.

Exhibited: Royal Academy, 1803, No. 64.

HAMILTON, Lady Susan, *see* Douglas.

HAMILTON, Lady Harriet, daughter of the Marquess of Abercorn. *(See Illustration.)*

The picture belongs to the Duke of Abercorn, Hampden House, London.

HAMILTON, Lady Maria. *(See Illustration.)*

The picture belongs to the Duke of Abercorn, at Hampden House, London.

HAMILTON, Lady Harriet (as a child).

Oval portrait.

Painted for 15 guineas.

Exhibited: Royal Academy, 1790, No. 275, as "Portrait of a Young Lady of Quality."

HAMILTON, Lady Maria (as a child).

Oval portrait.

HAMILTON, Lord Claud (as a child).

Oval portrait.

HAMILTON, James, Viscount (as a child).

Oval portrait.

Painted for 15 guineas.

Exhibited: Royal Academy, 1790, No. 219, as "Portrait of a Young Nobleman."

Engraved by H. T. Greenhead in 1897.

(See Illustrations.)

The above four pictures belong to the Duke of Abercorn, at Hampden House, London.

HAMILTON, Mrs.
A Drawing.
Exhibited: Royal Academy, 1789, No. 528, as "Portrait of a Lady."

HAMILTON, Mrs.
Exhibited: Royal Academy, 1789, No. 128, as "Portrait of a Lady."

HAMILTON, Master.
Exhibited: Royal Academy, 1789, No. 459, as a "Head from Nature."
Critics of the time describe it as Master Hamilton looking like Mr. Kemble.

HAMMER, Joseph Van.
Engraved by Benedetti.

HAMMOND, Sir A. S.
Engraved by G. H. Phillips in 1830.

HARBORD, Lady H.
Exhibited: Royal Academy, 1793, No. 545, as "Portrait of a Lady of Quality."
Another authority gives this as Lady Catherine Harbord.

HARCOURT, Vernon, Archbishop of York (*full length*).
Engraved by G. H. Phillips in 1836. †

HARDENBERG, Prince.
Exhibited: British Institution, 1830, No. 13, by George IV.
The picture is in the Waterloo Chamber, Windsor Castle.

HARDENBERG, Prince.
Head only finished.
Sold at the Artist's sale, June 19, 1830, Lot 418, for 31 guineas.

HARDWICK, Philip, Third Earl of.
Exhibited: Royal Academy, 1830, No. 312.
Engraved by W. Giller, in 1836. †
The picture belongs to the Earl of Hardwick, at Wimpole, Cambridgeshire.

HARDY, Daughters of Colonel Carteret.
Exhibited: Royal Academy, 1888, No. 21, by Camillo Roth.

HAREWOOD, Henry, Second Earl of.
Exhibited: Royal Academy, 1823, No. 7.
Engraved by Thomas Lupton in 1828.
The picture belongs to the Earl of Harewood.

HARFORD, John Scandrett,
The picture belongs to John Charles Harford, at Blaise Castle, Gloucestershire.

HARFORD, Mrs. Louisa, daughter of Richard Hart Davies.

Exhibited: Royal Academy, 1824, No. 119.
British Institution, 1830, No. 23.
British Institution, 1833, No. 42, by R. Hart Davis.

The picture belongs to John Charles Harford, at Blaise Castle, Gloucestershire.

HARRINGTON, Miss.

Exhibited: Royal Academy, 1787, No. 231, as "Portrait of a Lady."

HARVEY, Charles.

Engraved by Charles Turner, A.R.A., in 1820.

HASTINGS, First Marquess of.

Exhibited: National Portrait Exhibition, 1868, No. 65, by Lady Edith Abney Hastings.
Guelph Exhibition (New Gallery), 1891, No. 166, by the Earl of Loudoun.

HASTINGS, Warren. *(See Illustration.)*

Exhibited: Royal Academy, 1811, No. 194.
National Portrait Exhibition, 1867, No. 850, by J. P. Fearon.

Purchased by the Trustees of the National Portrait Gallery in 1874, No. 390.

HAWKESBURY, Lord.

Engraved by J. Young in 1801.

HEATHCOTE, Sir Gilbert, Bart.

Painted before or immediately after Lawrence came to London for 30 guineas.

Exhibited: Royal Academy, 1791, No. 385, as "Portrait of a Gentleman."
National Portrait Exhibition, 1868, No. 68, by Lord Aveland.

HEMMING, Frederick H.

Exhibited: Royal Academy, 1873, No. 9, by F. H. Hemming.

HEMMING, Mrs.

Exhibited: Royal Academy, 1873, No. 21, by F. H. Hemming.

HERVEY, Miss, *see* Crichton.

HILL, Lord Arthur Marcus C.

Engraved by W. Skelton.

HOARE, H.

Exhibited: Royal Academy, 1805, No. 157.

Engraved by H. Meyer.

HOBART, Lord.

Engraved by J. Grozer in 1796.

COUNTESS OF BLESSINGTON.

From a mezzotint engraving by Samuel Cousins after Lawrence, in the British Museum.

HOBART, Lady EMILY, as "Juno," afterwards Lady Castlereagh (*whole length*).

With a Peacock on a Vase.

Exhibited: Royal Academy, 1794, No. 173, as "Portrait of a Lady of Quality."

The portrait was refused, and Sir Thomas Lawrence never painted anything for the lady's family afterwards.

HODSON, Rev. SEPTIMUS.

Exhibited: Royal Academy, 1791, No. 394, as "Portrait of a Gentleman."

Engraved by W. Skelton, in 1792.

HODSON, Rev. SEPTIMUS.

Pencil Drawing made before or immediately after Lawrence came to London, for 5 guineas.

HOOD, Hon. Lady.

Exhibited: Royal Academy, 1808, No. 133.

HOPE, General Sir ALEXANDER.

Engraved by William Walker, in 1810.

HOPE, Hon. Mrs.

Exhibited: Royal Academy, 1826, No. 158.
British Institution, 1830, No. 27, by Thomas Hope.

Engraved by Seriven.

HOPE, Master.

Exhibited: British Institution, 1830, No. 28, by Thomas Hope.

Engraved by Samuel Cousins, R.A., in 1836. ✝

HORNBY, Lady CHARLOTTE.

Exhibited: National Portrait Exhibition, 1868, No. 144, by the Earl of Derby.

HORNBY, Mr. (*half length*).

Painted about 1792, for 40 guineas.

HORNBY, Miss (*half length*).

Painted about 1792, for 40 guineas.

HOWLEY, Rev. WILLIAM, Bishop of London.

Exhibited: Royal Academy, 1816, No. 25.

Engraved by Charles Turner, A.R.A., in 1817, and by J. R. Jackson in 1845. ✝

HUMBOLDT, Baron.

The picture belongs to Her Majesty the Queen, at Windsor Castle.

A study was sold at Christie's in 1861, Hutchinson owner, for 45 guineas, to Angerstein.

HUMBOLDT, Baron.

Chalk drawing.

Sold at the Artist's sale, June 19, 1830, Lot 416, for 25 guineas .

HUNTER, Mr.

Painted for 30 guineas.

Exhibited: Royal Academy, 1789, No. 130, as "Portrait of a Gentleman."

HUNTINGFORD, Rev. George Isaac, Bishop of Gloucester.

Exhibited: Royal Academy, 1805, No. 219.

Engraved by H. Meyer, in 1813.

HUNTLEY, Marquess of, afterwards Duke of Gordon.

A black chalk drawing was sold at the Artist's sale, June 19, 1830, Lot 404, for 7½ guineas.

HUSKISSON, Right Hon. William, M.P.

Exhibited: British Institution, 1833, No. 24, by the Rt. Hon. Sir Robert Peel, Bart., M.P

Engraved by Finden.

IMPEY, Sir Elijah.

Drawn in crayons in 1786.

Presented to the National Portrait Gallery in 1889 by W. Hartree, in fulfilment of the wishes of his mother, Mrs. Hartree, No. 821.

INCHIQUIN, Earl of, afterwards Marquess of Thomond.

Exhibited: Royal Academy, 1797, No. 148, as "Portrait of a Nobleman."

Sold at the Artist's sale, June 18, 1830, Lot 93, as "Marquess of Thomond," for £6 10s., to Tate.

INCHIQUIN, Mary, Lady, afterwards Marchioness of Thomond. *(See Illustration.)*

Exhibited: Royal Academy, 1795, No. 175, as "Portrait of a Lady of Quality."

Engraved by W. Bond, and by E. Leslie Haynes, in 1899.

The picture belongs to Sir John Colomb, K.C.M.G., at Dromquinna, Kenmare, County Kerry, Ireland.

JAMES, John.

Drawing made when the Artist was sixteen years old.

Exhibited: Amateur Art Exhibition, 1898, by Major-General R. James.

JEBB, Rev. Joshua, Bishop of Limerick.

Engraved by Thomas Lupton.

JEKYLL, J.

Exhibited: Royal Academy, 1817, No. 346.

Engraved by William Say.

JENNINGS, Miss.

Exhibited: Royal Academy, 1799, No. 223.

JERSEY, Sarah, Countess of.

Exhibited: Royal Academy, 1823, No. 89.
Royal Academy, 1895, No. 94, by the Earl of Jersey.

The picture belongs to the Earl of Jersey, at Middleton, Bicester.

JOHNSTONE, Mrs.

In crayons. Drawn for 15 guineas.

Exhibited: Royal Academy, 1789, No. 122, as "Portrait of a Lady".

JORDAN, Mrs.

Exhibited: National Portrait Exhibition, 1868, No. 841, by the Rev. Joseph Thackeray.

KAY, JAMES, of Bass Lane, Bury, partner of Sir Robert Peel, Bart.

The picture, painted in 1817, belongs to Richard Hewitt, 28 Westbourne Gardens, London.

KAY, Mrs., formerly Susanna Openshaw.

The picture, painted in 1817, belongs to Richard Hewitt, 28 Westbourne Gardens, London.

KAY, Miss Mary, married John Fort, of Read Hall, Whalley, Clitheroe.

The picture, painted in 1817, belongs to Richard Hewitt, 28 Westbourne Gardens, London.

KELLY, Mr.

Painted before or immediately after Lawrence came to London, for 15 guineas.

KEMBLE, John P., when twenty-five.

Exhibited: Art Treasures, Manchester, 1857, No. 309, by George Coombe.

KEMBLE, John Philip, aged forty.

Exhibited: Royal Academy, 1797, No. 188, as "Portrait of a Gentleman."

Engraved by T. Cheesman.

KEMBLE, John P. (*head size*).

Exhibited: Art Treasures, Manchester, 1857, No. 326, by Colonel North.

Engraved by Charles Turner, A.R.A., in 1825.

KEMBLE, John P. (*full length*).

Engraved by R. M. Meadows.[1]

KEMBLE, John P., as "Coriolanus."

Exhibited: Royal Academy, 1798, No. 225, as "Mr. Kemble as 'Coriolanus' at the Hearth of Tullus Aufidius."
British Institution, 1845, No. 80.
British Institution, 1849, No. 30.
Art Treasures, Manchester, 1857, No. 175. } by the Earl of Yarborough.

Engraved by W. O. Burgess.

A sketch was sold at the Artist's sale, May 15, 1830, Lot 20, for 25½ guineas.

KEMBLE, John P., as "Cato." *(See Illustration.)*

Exhibited: Royal Academy, 1812, No. 57.
British Institution, 1830, No. 67, by A. Keightley.

Engraved by William Ward.

KEMBLE, John P., as "Hamlet."

Exhibited: Royal Academy, 1801, No. 197, as "Hamlet."
British Institution, 1825, No. 96 }
British Institution, 1830, No. 87 } by His Majesty.
British Institution, 1833, No. 19 }

Engraved by S. W. Reynolds, and by James Egan in 1838. †

KEMBLE, John P., as "Hamlet."

Exhibited: Royal Academy, 1804, No. 110, as "J. P. Kemble."

Engraved by William Say, in 1826.

Deposited at the National Portrait Gallery in 1883 by the Trustees of the National Gallery, No. 694.

KEMBLE, John P., as "Hamlet" (*smaller*).

Exhibited: British Institution, 1830, No. 33, by Sir Thomas Baring, Bart., M.P.

This picture was sold at Sir T. Baring's sale at Christie's, June 2, 1848, for 50 guineas, to Nieuwenhuys.

KEMBLE, John P., as "Rolla."

Exhibited: Royal Academy, 1800, No. 193, as "Rolla."
British Institution, 1806, No. 46.
British Institution, 1844, No. 144, by the Right Hon. Sir Robert Peel, Bart.

Engraved by S. W. Reynolds, in 1803.

KEMBLE, Mrs. Charles.

Lithographed by R. J. Lane, A.R.A.

KEMBLE, Miss Fanny.

Engraved by T. G. Appleton, in 1889.

KEMP, Thomas Read, M.P., the founder of Kemp Town, Brighton.

Engraved by Illman.

KEMP, Mrs. Thomas Read, daughter of Sir Francis Baring.

Exhibited: Amateur Art Exhibition, 1898, by Miss Kemp.

KNIGHT, Richard Payne.

Exhibited: Royal Academy, 1794, No. 181, as "Portrait of a Gentleman."
British Institution, 1846, No. 36.
National Portrait Exhibition, 1868, No. 942, by the Dilettanti Society.

Engraved by W. Evans, and by E. Scriven, in 1811.

The picture hangs in a room under the Grafton Gallery.

DUC DE RICHELIEU.

From the original painting by Lawrence.

Negative by Braun, Clement & Cie.

KNIGHTON, Sir WILLIAM, Bart.

Exhibited: Royal Academy, 1823, No. 318.

Engraved by Charles Turner, A.R.A., in 1823, and by Samuel Cousins, R.A., in 1837.

The picture belonged to Sir William Knighton, Bart., at Blendworth Lodge, Hants.

LABOUCHERE, Mr., the Sons of.

Exhibited: Royal Academy, 1811, No. 170.

Engraved by C. Wentworth Wass.

The picture belonged to the Right Hon. Henry Labouchere, at Stoke.

LAMB, WILLIAM, *see* LORD MELBOURNE.

LAMB, Hon. Miss EMILY MARY, *see* PALMERSTON.

LAMB, Hon. EMILY MARY and her sister HARRIET ANNE, daughters of the First Lord Melbourne, as children.

Painted before or immediately after Lawrence came to London for 40 guineas.

Exhibited: Royal Academy, 1792, No. 513, as "Portraits of a Nobleman's Children."

The picture belongs to Earl Cowper, at Panshanger, Herts.

LAMBTON, Lady LOUISA, *see* DURHAM.

LAMBTON, MASTER. *(See Illustration.)*

Exhibited: Royal Academy, 1825, No. 288, as "The Son of J. P. Lambton."
British Institution, 1830, No. 49.
Art Treasures, Manchester, 1857, No. 221. } by the Earl of Durham.
National Portrait Exhibition, 1868, No. 242. } by the Earl of Durham.
Royal Academy, 1895, No. 6. } by the Earl of Durham.
"Fair Children" (Grafton Gallery), 1895. } by the Earl of Durham.

Engraved by Samuel Cousins, R.A., in 1827, by G. H. Phillips, in 1839, †, by Charles Waltner in 1888, by E. Gaujean in 1892.

LAMBTON, Master.

Exhibited: École des Beaux-Arts, 1897, by M. Ephrussi.

LAMBTON, Master.

Sketch.

Exhibited: "Fair Children" (Grafton Gallery), 1895, by H. Cavendish.

LANSDOWNE, Marquess of.

Exhibited: British Institution, 1830, No. 44.
National Portrait Exhibition, 1868, No. 329, by the Marquess of Lansdowne.

Engraved by John Bromley, in 1831.

The picture belongs to the Marquess of Lansdowne, No. 76, in the Lansdowne Catalogue.

LANSDOWNE, LOUISA, Marchioness of.

Exhibited: Royal Academy, 1826, No. 91.

The picture belongs to the Marquess of Lansdowne, No. 188, in the Lansdowne Catalogue.

LAUDERDALE, Lord.

Painted before or immediately after Lawrence came to London, for 25 guineas.

LAW, Mr.

Painted before or immediately after Lawrence came to London, for 30 guineas.

LAWRENCE, Sir THOMAS, P.R.A.

Drawing described as "The Artist by himself when young."

Exhibited: Amateur Art Exhibition, 1898, by Richard C. Jackson.

LAWRENCE, Sir THOMAS, P.R.A., when a boy.

Engraved by T. A. Dean in 1831, for D. E. Williams's "Life and Correspondence of Sir Thomas Lawrence."

LAWRENCE, Sir THOMAS, P.R.A., at the age of sixteen.

His first attempt at oil-painting.

Exhibited: British Institution, 1830, No. 91, by John Meredith.

Engraved by J. K. Sherwin, in 1783.

Sold at the Artist's sale, June 18, 1830, Lot 74, for £52, to Adams.

LAWRENCE, Sir THOMAS, P.R.A.

Study for the Florence Gallery portrait.

Sold at Christie's, 1861, Hutchinson, owner, for 28 guineas, to the Duke of Hamilton.

LAWRENCE, Sir THOMAS, P.R.A.

Engraved by J. Worthington, in 1830, as a frontispiece to D. E. Williams's "Life and Correspondence of Sir Thomas Lawrence."

LAWRENCE, Sir THOMAS, P.R.A.

Exhibited, British Institution, 1830, No. 61, by His Majesty.

LAWRENCE, Sir THOMAS, P.R.A. *(See Illustration.)*

Exhibited: Society of British Artists, 1832, No. 26.
British Institution, 1833, No. 14.
Art Treasures, Manchester, 1857, No. 302 } by the Earl of Chesterfield.
National Portrait Exhibition, 1868, No. 353.
Royal Academy, 1870, No. 235. } by the Royal Academy.

Engraved by Samuel Cousins, R.A., in 1830, by G. T. Doo, R.A., in 1877, and by W. Giller. ✝

Sold at the Artist's sale, June 18, 1831, Lot 150, for 470 guineas, to Lord Chesterfield.
Sold by Lord Chesterfield through Henry Graves & Co. to the Royal Academy for 470 guineas.

LAWRENCE, Sir THOMAS, P.R.A.

Chalk Drawing.

Sold at the Artist's sale, June 19, 1830, Lot 412, for 31 guineas.

LAWRENCE, Mr., Father of Sir Thomas Lawrence. *(See Illustration.)*

Drawing.

Engraved by Charles Lewis.

COUNTESS OF INCHIQUIN (AFTERWARDS MARCHIONESS OF THOMOND).

From the original painting by Lawrence, in the collection of Lady Colomb.

LAWRENCE, Mr , Brother of Sir Thomas Lawrence.
Exhibited: Royal Academy, 1790, No. 260, as "Portrait of a Clergyman."

LAWRENCE, Mrs., Mother of Sir Thomas Lawrence. *(See Illustration.)*
Drawn in 1797.
Engraved by F. C. Lewis in 1801.

LAWRENCE, Miss, Niece of the Artist.
Drawn in 1813.
Engraved by F. C. Lewis in 1831.

LAWRENCE, Miss Lucy.
Sketch.
Engraved by F. C. Lewis in 1831.

LE BRETON, Sir Thomas.
Engraved by Charles Turner, A.R.A., in 1827, and by William Holl.

LEEDS, Francis, Duke of.
Exhibited: Royal Academy, 1796, No. 103, as "Portrait of a Nobleman."
Engraved by R. M. Meadows in 1792.

LEICESTER, Thomas, Earl of, *see* Coke.

LEICESTER, Lady, as "Hope." *(See Illustration.)*
Exhibited: Royal Academy, 1814, No. 56, with a quotation from Spenser's "Fairy Queen."
Art Treasures, Manchester, 1857, No. 202, by Lord de Tabley.
Engraved by Henry Meyer in 1823, and E. McInnes in 1841. †
This picture was etched for the Leicester Galle ry in 1821.

LEMAN, Robert.
Engraved by W. Daniell.

LENNOX, Lady Louisa.
Painted before or immediately after Lawrence came to London for 15 guineas.

LENNOX, Lady Mary.
This picture belongs to Earl Amherst.

LENNOX, Lady Mary.
Replica.
The picture hangs in Wilton Crescent.

LENNOX, Miss, afterwards Lady Apsley.
Exhibited: Royal Academy, 1789, No. 232, as "Portrait of a Lady of Quality."
Painted before or immediately after Lawrence came to London for 25 guineas.

LEOPOLD, H.R.H. Prince, K.G.
Drawing.
Engraved by F. C. Lewis in 1820.
Sold at the Artist's sale, June 19, 1830, Lot 413, for 30 guineas.

LEOPOLD, H.R.H. Prince, K.G.
Exhibited: British Institution, 1830, No. 34, by H.R.H. Prince Leopold, K.G.

LEVENS, Lady, and Child.
Engraved by Longhi.

LEWIS, Mr.
Exhibited: Royal Academy, 1789, No. 536, as "Portrait of a Gentleman."

LIEVEN, Prince *(in a cloak, half-length).*
Catalogued at the Artist's sale, June 18, 1831, Lot 104, passed.

LIEVEN, Princess. *(See Illustration.)*
Unfinished.
Sold at Christie's in 1850, S. Winstanley, owner, to Sir Robert Peel for 40 guineas.
Purchased with the Peel Collection, in 1871, by the National Gallery, No. 893.

LIEVEN, Princess *(head only).*
Sold at the Artist's sale, June 18, 1830, Lot 75, for 27 guineas to Peacock.
It is now in St. Petersburg.

LIEVEN, Princess.
Drawing.
Engraved by William Bromley, A.R.A., in 1823.
Sold at the Artist's sale, June 19, 1830, Lot 411, for 36 guineas.

LIMERICK, Bishop of, *see* JEBB.

LINLEY, WILLIAM, Brother of Mrs. Sheridan. *(See Illustration.)*
Exhibited: Royal Academy, 1789, No. 171, as "Portrait of a Gentleman."
British Institution, 1833, No. 32, by Dulwich College.
Engraved by Thomas Lupton in 1840.
The picture is in the Dulwich Gallery.

LITTLETON, Mrs.
Exhibited: Royal Academy, 1822, No. 67.
British Institution, 1830, No. 48, by E. J. Littleton, M.P.
Engraved by Charles Turner, A.R.A., in 1827.

LIVERPOOL, ROBERT, Earl of.
Exhibited: British Institution, 1830, No. 50, by the Right Hon. Sir Robert Peel, Bart., M.P.

LIVERPOOL, Robert, Earl of.

Exhibited: Royal Academy, 1827, No. 117.
British Institution, 1846, No. 16, by the Earl of Liverpool.

Engraved by Charles Turner, A.R.A., in 1817, and J. R. Jackson in 1845. †

LIVERPOOL, Robert, Second Earl of, K.G.

Exhibited: British Institution, 1830, No. 12, by George IV.
International Exhibition, 1862, No. 159.
National Portrait Exhibition, 1868, No. 190, by Her Majesty the Queen.

LOCKE, William.

Lawrence modelled a bust of this gentleman, — his only essay in this class of art.

LOCKE, Mr., the Antiquary.

Painted for 25 guineas.

Exhibited: Royal Academy, 1790, No. 19, as "Portrait of a Gentleman"

LOCKE, Mr., Jr.

Painted before or immediately after Lawrence came to London for 25 guineas.

Exhibited: Royal Academy, 1791, No. 140, as "Portrait of a Gentleman."

LOCKE, Mrs. William, Daughter of Mrs. Jennings-Noel. *(See Illustration.)*

Exhibited: Royal Academy, 1829, No. 455.
British Institution, 1851, No. 98, by J. Angerstein.
Royal Academy, 1881, No. 39, by William Angerstein.
"Fair Women" (Grafton Gallery), 1894, by Lady Walsingham.

LOCKE, Mrs.

Drawing.

Exhibited: Amateur Art Exhibition, 1898, by George Hensman.

LOCKE, Mrs. Charles.

Exhibited: Royal Academy, 1797, No. 237, as "Portrait of a Lady."

LOCKE, Mrs. Elizabeth, Wife of William Locke.

Drawing.

Exhibited: Amateur Art Exhibition, 1898, by Charles T. Arnold.

LOCKE, Master William.

Exhibited: Royal Academy, 1814, No. 277.

Engraved by W. Humphreys in 1839. †

The picture belongs to Lord Wallscourt.

LOCKE, Charles, Infant Son of William Locke.

Drawing.

Exhibited: Amateur Art Exhibition, 1898, by Charles T. Arnold.

LONDON, Bishop of, *see* Howley.

LONDONDERRY, Robert, Second Bishop of.

Purchased by the Trustees of the National Portrait Gallery in 1892, No. 891.

LONDONDERRY, Charles, Third Marquess of, K.G., *see* Castlereagh and Stuart.
Exhibited: British Institution, 1830, No. 16, by George IV.

LONDONDERRY, Charles, Marquess of.
Exhibited: Royal Academy, 1821, No. 61.
British Institution, 1833, No. 25, by the Marquess Camden, K.G.
Engraved by J. Thomson in 1826

LONDONDERRY, Amelia, Marchioness of *(whole length, in a garden)*.
Exhibited: British Institution, 1830, No. 70, by the Marquess of Londonderry.
Engraved by J. Thomson.
A full-length portrait of this Lady was sold at the Artist's sale, June 18, 1831, for 45 guineas to Woodburn.

LONDONDERRY, Amelia, Marchioness of, and LORD SEAHAM.
Exhibited: Royal Academy, 1828, No. 140.
British Institution, 1830, No. 75, by the Marquess of Londonderry.

LONG, Mr.
Painted before or immediately after Lawrence came to London for 20 guineas.

LONG, Lady Jane.
Painted before or immediately after Lawrence came to London for 25 guineas.
Exhibited: Royal Academy, 1796, No. 102, as "Portrait of a Lady of Quality."

LONSDALE, Earl of.
Exhibited: Royal Academy, 1812, No. 19.
Engraved by Henry Meyer.

LOUGHBOROUGH, Lord.
Drawing.
Exhibited: Grosvenor Gallery, 1878, No. 379, by William Russell.

LOVELACE, Ada, Countess of, Daughter of Lord Byron.
Engraved by Dean.

LOWTHER, Lady Elizabeth.
Exhibited: British Institution, 1833, No. 17, by the Earl of Lonsdale, K.G.

LOWTHER, Lieut.-Colonel the Hon. H.
Exhibited: Royal Academy, 1818, No. 284.

LUSHINGTON, Mrs.
Exhibited: Royal Academy, 1881, No. 32, by R. Kay.

LYNDHURST, Lady.
Exhibited: Royal Academy, 1828, No. 66.
Engraved by Samuel Cousins, R.A., 1826. †

WILLIAM PITT.

From the original painting by Lawrence, in the Royal Collection, Windsor Castle.

LYNEDOCH, General Thomas, Lord, G.C.B. *(full length).*

Exhibited: National Portrait Exhibition, 1868, No. 198, by the Duke of Wellington.

Engraved by Thomas Hodgetts in 1829.

The picture was painted for the First Duke of Wellington in 1817 for 200 guineas, but was not sent home until after the Artist's death, in 1830.

LYNEDOCH, General Lord, G.C.B. *(full length).*

Exhibited: Royal Academy, 1817, No. 68.

Engraved by S. W. Reynolds in 1831.

LYSONS, Rev. Daniel.

Exhibited: National Portrait Exhibition, 1868, No. 170. by the Rev. Samuel Lysons.

LYSONS, Samuel, F.R.S.

Painted in 1796.

Engraved by Daniell.

LYSONS, Samuel, F.R.S.

Exhibited: Royal Academy, 1799, No. 137.
British Institution, 1830, No. 83, by the Rev. Daniel Lysons.
National Portrait Exhibition, 1868, No. 173, by the Rev. Samuel Lysons.

Engraved by S. W. Reynolds in 1804, and by H. Robinson.

MACDONALD, Miss.

Exhibited: Royal Academy, 1829, No. 97.
British Institution, 1833, No 6, by General Macdonald.

Engraved by Samuel Cousins, R.A., in 1831.

MACKENZIE, Sir Alexander.

Engraved by Westermeyer, and by P. Condé.

MACKINTOSH, Right Hon. Sir James.

Exhibited: Royal Academy, 1804, No. 157.
National Portrait Exhibition, 1868, No. 227, by the National Portrait Gallery.

Engraved by C. Wilkin, by E. Smith, and by Cochran.

Presented to the National Portrait Gallery, in 1858, by his son, R. J. Mackintosh, No. 45.

MAC LEAY, Alexander.

Engraved by Charles Fox.

MAC MAHON, Right Hon. J.

Exhibited: Royal Academy, 1814, No. 237.

Engraved by Charles Turner, A.R.A., in 1815.

MADDEN, Mrs.

Exhibited: Royal Academy, 1788, No. 112, as "Portrait of a Lady."

MAGUIRE, Mrs., and ARTHUR FITZ-JAMES. *(See Illustration.)*

Engraved by William Giller as "The Faithful Friends." †

The picture belongs to the Duke of Abercorn.

MALMESBURY, Earl of.
Exhibited: Royal Academy, 1806, No. 125.
Engraved by W. Ward in 1807.

MALTON, Master C.
Exhibited: Royal Academy, 1791, No. 516, as "Portrait of a Child."

MANNERS, Lady.
Exhibited: Royal Academy, 1791, No. 160, as "Portrait of a Lady."
Another authority says No. 160 is Lady Milner.

MANNERS, Lady Robert.
Exhibited: Royal Academy, 1826, No. 75.

MARKHAM, Colonel David.
Painted before or immediately after Lawrence came to London for 25 guineas.
Exhibited: Royal Academy, 1796, No. 202, as "Portrait of an Officer."
British Institution, 1867, No. 156, by W. T. Markham.
Leeds, 1868, No. 1,074.
Royal Academy, 1876, No. 228, by Colonel Markham.

MARKHAM, Admiral Sir John.
Exhibited: Leeds, 1868, No. 1,039.
Royal Academy, 1877, No. 248, by Colonel Markham.

MARTIN, Admiral Sir George.
Engraved by F. C. Lewis in 1835.

MARTINDALE, Mrs.
Painted about 1792 for 25 guineas.

MARYBOROUGH, Daughters of Lady, *see* Bagot.

MASTERS, Mrs.
Painted before or immediately after Lawrence came to London for 30 guineas.

MATTHEWS, Mrs.
Exhibited: Grosvenor Gallery, 1878, No. 1,093, by W. Doherty.

MAXWELL, Mrs.
Drawing, dated 1784.
Exhibited: Amateur Art Exhibition, 1898, by Miss Maxwell Hogg.

MAXWELL, John.
Drawing, dated 1784.
Exhibited: Amateur Art Exhibition, 1898, by Miss Maxwell Hogg.

MAY, Mrs.
Exhibited: Royal Academy, 1812, No. 88.

MAYON, Mayon Wynell.
Engraved by W. Sharp.

MEADE, Lady Selina.
Exhibited: Royal Academy, 1820, No. 140.
Engraved by G. T. Doo, R.A., in 1835.

MEAD, Hon. Ann.
Drawing.
Exhibited: Amateur Art Exhibition, 1898, by Lady Arthur Wellesley.

MELBOURNE, William, Viscount.
Exhibited: Victorian Exhibition (New Gallery), 1891, No. 46, by the Earl of Arran.

MELBOURNE, William, Viscount, when William Lamb *(half length).*
Exhibited: National Portrait Exhibition, 1868, No. 315, by Lady Palmerston.
Engraved by E. McInnes in 1838. †
This picture belongs to Earl Cowper, at Panshanger.

MELBOURNE, Children of Lord, *see* Lamb.

MELTHORPE, Sir J.
Painted before or immediately after Lawrence came to London for 25 guineas.

MELTHORPE, Lady.
Painted before or immediately after Lawrence came to London for 25 guineas.

MELVILLE, Henry Dundas, Lord.
Exhibited: Royal Academy, 1810, No. 171.
Engraved by Charles Turner, A.R.A., in 1810.
Purchased by the Trustees of the National Portrait Gallery, 1885, No. 746.

MELVILLE, Viscount.
Exhibited: Royal Academy, 1826, No. 307.
Engraved by Charles Turner, A.R.A., in 1827.

MEREDITH, Sir R. and Lady.
Painted about 1792 for 30 guineas.

MEREDITH, Lady, Children of, fishing.
Exhibited: Ecole des Beaux-Arts, 1897.

MEREDITH, Miss Lucy, the Artist's niece, afterwards Mrs. Ashton.
Drawing in black and red chalk.
The drawing belongs to E. Ernest Leggatt, of Enfield.

METTERNICH, Prince.
Exhibited: Royal Academy, 1815, No. 76, as "His Highness Prince Metternich Winneburg-Achsenhausen."
British Institution, 1830, No. 3, by George IV.
Engraved by Samuel Cousins, R.A., in 1829, and by C. G. Lewis in 1842. †

METTERNICH, Princess.

Exhibited: "Cent Chefs-d'Œuvre," Paris, 1892, by H.S.H. Princess Pauline Metternich Winnebourg.

Engraved by F. A. Laguillermie in 1896.

MEXBOROUGH, Countess of, and Son.

Exhibited: Royal Academy, 1821, No. 208, as "Lady Pollington and Child."
British Institution, 1862, No. 174, by the Earl of Mexborough.

MILLER, Mr.

Painted about 1793 for 25 guineas.

MILNER, Lady.

Painted before or immediately after Lawrence came to London for 25 guineas.

Exhibited: Royal Academy, 1794, No. 160, as "Portrait of a Lady."

Another authority says No. 160 is "Lady Manners."

MIRZA ABU TALEB KAHN, Persian Ambassador.

Engraved by John Lucas in 1838. †

MOORE, Admiral Sir Graham, G.C.B., when Captain.

Exhibited: Royal Academy, 1792, No. 366, as "Portrait of a Naval Officer."
National Portrait Exhibition, 1868, No. 78, by Lady Moore.

The picture is now in the National Portrait Gallery.

MOORE, General Sir John. *(See Illustration.)*

Exhibited: National Portrait Exhibition, 1868, No. 77, by Lady Moore.

Engraved by W. C. Burgess in 1844. †

The picture is now in the National Portrait Gallery.

MOORE, General Sir John, in uniform.

The picture belongs to Samson Fox, J.P., Harrogate.

MOORE, Thomas.

Exhibited: Royal Academy, 1830, No. 136.
National Portrait Exhibition, 1868, No. 292, by John Murray.

MOORE, Dr.

Painted for 25 guineas.

Exhibited: Royal Academy, 1791, No. 375, as "Portrait of a Gentleman."

Engraved by G. Keating in 1794.

MOORE, Dr. John, Archbishop of Canterbury.

Exhibited: Royal Academy, 1794, No. 115, as "Portrait of an Archbishop."
British Institution, 1848, No. 178, by the Right Hon. Sir Robert Peel, Bart.

MORANT, George.

Engraved by William Say.

MORGAN, W.

Exhibited: Royal Academy, 1818, No. 230.

Engraved by Charles Turner, A.R.A., in 1830.

PRINCESS LIEVEN.

From the original painting by Lawrence, in the National Gallery, London.

MORNINGTON, Anne, Countess of, as an old lady, seated.
Water-colour sketch belonging to the Duke of Wellington, at Apsley House.

MOUNTJOY, Lord.
Exhibited: Royal Academy, 1812, No. 65.
Sold at Foster's in 1877 to Henry Graves & Co.

MOUNTSTUART, John, Lord.
Exhibited: Royal Academy, 1795, No. 86, as "Portrait of a Nobleman."
British Institution, 1855, No. 142, by Lord James Stuart.
Royal Academy, 1873, No. 275, by Colonel Crichton Stuart, M.P.

MULGRAVE, Henry, Lord.
Painted before or immediately after Lawrence came to London for 15 guineas.
Engraved by Charles Turner, A.R.A., in 1808.

MUNDAY, Mr.
Painted before or immediately after Lawrence came to London for 25 guineas.

MUNDAY, Mr. *(half length).*
Painted about 1792 for 50 guineas.

MURRAY, General Sir George.
Engraved by Henry Meyer.

MURRAY, Lady Emily.
Drawing described as "Lady Murray, another Lady and a Boy."
Exhibited: Amateur Art Exhibition, 1898, by Richard C. Jackson.

MURRAY, Miss, afterwards Mrs. Boyce.
Exhibited: British Institution, 1830, No. 59, by the Rt. Hon. Sir George Murray, M.P.
"Fair Children" (Grafton Gallery), 1895, by F. R. Elkington.
Engraved by G. T. Doo, R.A., in 1834, and by G. H. Phillips in 1839. †

NAPOLEON I., when young.
Painted in Vienna.
Exhibited: British Institution, 1833, No. 9, by Samuel Woodburn.

NAPOLEON II., *see* Rome.

NASH, John.
Exhibited: Royal Academy, 1827, No. 314.

NEAVE, Mrs.
Exhibited: Royal Academy, 1798, No. 257.

NESSELRODE, Count.
Exhibited: British Institution, 1830, No. 15, by George IV.

NEWCASTLE, Henry Pelham, Duke of.
Exhibited: British Institution, 1855, No. 156, by the Duke of Newcastle.
Engraved by Charles Turner, A.R.A., in 1830.

NEWCASTLE, Duchess of.
Engraved by S. W. Reynolds in 1832.

NEWDIGOTE, Lady.
Painted about 1792 for 25 guineas.

NEWDIGATE, Mrs.
Drawing.
Engraved by F. C. Lewis.

NORFOLK, Duke of.
Exhibited: Royal Academy, 1799, No. 76.

NORFOLK, Duchess of.
The picture belongs to the Duke of Norfolk, at Arundel Castle.

NORMANBY, Marquess of.
Drawing.
Exhibited: Amateur Art Exhibition, 1898, by the Hon. Mrs. C. Eliot.
It now belongs to Her Majesty the Queen.

NORMANTON, Earl of.
The picture belongs to the Earl of Normanton, at Somerley.

NORMANTON, Countess of *(full length)*.
Exhibited: Royal Academy, 1827, No. 75.
British Institution, 1830, No. 24, by the Earl of Normanton.
The picture belongs to the Earl of Normanton, at Somerley.

NORTHUMBERLAND, Duke of.
The picture belongs to the Duke of Northumberland, at Sion House.

NORTHUMBERLAND, Duchess of.
Engraved by W. O. Burgess in 1845. ÷

NUGENT, Lord *(full length)*.
Engraved by William Ward, A.R.A., in 1823.

NUGENT, Lady Anne Lucy.
Engraved by Mrs. M. Cormack in 1890. Lithographed by R. J. Lane, A.R.A.

NUGENT, Mrs.
Painted about 1792 for 15 guineas.

DUCHESS OF WELLINGTON (NÉE CATHERINE PAKENHAM).

From the original drawing by Lawrence, in the collection of the Duke of Wellington.

OFFLEY, Hon. Mrs.
Painted in conjunction with Sir E. Landseer, R.A.
Exhibited: Grosvenor Gallery, 1888, No. 108, by Lord Houghton.
The picture belongs to the Earl of Crewe.

OGILVIE, Miss.
Exhibited: Royal Academy, 1796, No. 116, as "Portrait of a Lady."

OGLANDER, Lady Maria.
Exhibited: Royal Academy, 1817, No. 190.

ORFORD, Robert Walpole, Earl of.
Engraved by Evans.

ORFORD, Horatio Walpole, Earl of.
Engraved by H. Meyer.

OUVAROFF, General.
Exhibited: British Institution, 1830, No. 5, by George IV.
The picture belongs to Her Majesty the Queen, at Windsor Castle.

PAGET, Hon. B.
Exhibited: Royal Academy, 1807, No. 17.
A Chalk drawing was sold at the Artist's sale, June 19, 1830, Lot 415, as "A Son of the Marquess of Anglesea," for 31 guineas.

PAISLEY, James Lord, *see* Viscount Hamilton.

PALMER, James, Treasurer of Christ's Hospital.
Exhibited: Royal Academy, 1821, No. 331.

PALMER, Mrs. Horsley.
Painted in 1810.
Exhibited: Royal Academy, 1879, No. 3, by Edward Howley Palmer.

PALMERSTON, Lord.
Painted before or immediately after Lawrence came to London for 30 guineas.

PALMERSTON, Lady, aged 16 *(oval head).*
Exhibited: Royal Academy, 1803, No. 127, as "Hon. Miss Lamb."
British Institution, 1843, No. 145, by Viscountess Palmerston.
The picture belongs to Earl Cowper, at Panshanger, Herts.

PAOLI, General.
Exhibited: Royal Academy, 1799, No. 234.
British Institution, 1857, No. 157, by W. Ewart., M.P.

PATTERSON, General.
Painted for 40 guineas.
Exhibited: Royal Academy, 1790, No. 103, as "Portrait of a General Officer."

PATTERSON, Sons of.

Exhibited: Royal Academy, 1817, No. 44.

Engraved as "Rural Amusement" by John Bromley in 1831.

Sold at Christie's in 1860, Cooper, owner, to Grundy for 200 guineas.

PEEL, Sir Robert, Bart., Sr.

Engraved by H. Robinson.

PEEL, Sir Robert, Bart.

Exhibited: Royal Academy, 1826, No. 101, as "The Right Hon. Robert Peel."
Victorian Exhibition (New Gallery), 1891, No. 20, by Sir Robert Peel, Bart.

Engraved by Charles Turner, A.R.A., in 1827, by Samuel Cousins, R.A., in 1850, by W. Read, by H. T. Ryall, and by Cochran.

PEEL, Sir Robert, Bart.

Exhibited: National Portrait Exhibition, 1868, No. 386, by the Rev. W. B. Hawkins.

PEEL, Sir Robert, Bart.

Drawing.

Exhibited: Amateur Art Exhibition, 1898, by Septimus Croft.

PEEL, Julia, Lady. *(See Illustration.)*

Exhibited: Royal Academy, 1825, No. 28, as "Mrs. Peel."
British Institution, 1830, No. 55.
British Institution, 1847, No. 154.
Victorian Exhibition (New Gallery), 1891, No. 165.
} by the Right Hon. Sir Robert Peel, Bart.

Engraved by Samuel Cousins, R.A., in 1832, by W. Giller in 1836,†, and by Charles Heath.

The picture was sold by Sir Robert Peel in Paris, 1899.

PEEL, Mrs.

Exhibited: Royal Academy, 1827, No. 134, as "Mrs. Peel."

PEEL, Miss.

Exhibited: Royal Academy, 1828, No. 77, as "Daughter of Right Hon. William Peel."

Engraved by Samuel Cousins, R.A., in 1833.

The picture belonged to Sir Robert Peel, Bart.

PEMBERTON, Dr.

Exhibited: British Institution, 1833, No. 8, by Mrs. Pemberton.

PENNICOTT, Rev. Mr.

Painted for the Rev. T. Streatfield.

Exhibited: Royal Academy, 1800, No. 213.

Engraved by S. W. Reynolds.

PERRY, James.

Exhibited: Society of British Artists, 1832, No. 80, by E. Perry.

Sold at the Artist's sale, June 18, 1830, Lot 81, for 22 guineas to Colonel Hill.

BARON FRANÇOIS GÉRARD.

From the original painting by Lawrence, at Versailles.

Negative by Braun, Clément & Cie.

PHILLIPS, H. *(the head only).*

Sold at the Artist's sale, June 18, 1830, Lot 97, for 15 guineas to Hutchins.

PITT, Right Hon. WILLIAM. *(See Illustration.)*

A posthumous portrait.

Exhibited: Royal Academy, 1808, No. 95.

Engraved by S. W. Reynolds in 1837, and by Charles Turner, A.R.A., in 1837.

The picture belongs to Her Majesty the Queen, at Windsor Castle.

PITT, Right Hon. WILLIAM.

Exhibited: British Institution, 1851, No. 111, by Miss Wilbraham.

Sold at Christie's in 1852, Wilbraham, owner, for 100 guineas to Lord Northwick; sold at Christie's, Lord Northwick, owner, in 1859, Lot 140, to Agnew; sold at Christie's in 1868, J. Fallows, owner, for 115 guineas to Maunsey.

PIUS VII., Pope. *(See Illustration.)*

Exhibited: British Institution, 1830, No. 10, by George IV.
International Exhibition, 1862, No. 141, by Her Majesty the Queen.

Engraved by Samuel Cousins, R.A., in 1828, and by E. McInnes in 1840. †

PLATOFF, HETMAN, Prince.

Exhibited: Royal Academy, 1815, No. 163.
British Institution, 1830, No. 11, by George IV.

PLUMER, Sir THOMAS.

Engraved by H. Robinson.

POLE, Mrs. W.

Exhibited: Royal Academy, 1812, No. 20.

POLLINGTON, Lady, and Child, *see* MEXBOROUGH.

PORTER, JOHN, Bishop of Clogher.

Engraved by Charles Turner, A.R.A., in 1825.

PORTLAND, WILLIAM, Third Duke of, K.G.

Painted for 100 guineas.

Exhibited: National Portrait Exhibition, 1867, No. 780, by the Corporation of Bristol.

PORTUGAL, Donna MARIA DE GLORIA, Queen of.

Exhibited: British Institution, 1830, No. 52.
British Institution, 1833, No. 34, by His Majesty.

Engraved by John Lucas in 1836. †

PRATT, SAMUEL JACKSON.

Engraved by Caroline Watson in 1805.

PRICE, M. UVEDALE.

Painted for 25 guineas.

Exhibited: Royal Academy, 1799, No. 294.

PRUSSIA, King of, *see* FREDERICK WILLIAM.

RAGLAN, Lady, *see* BAGOT.

RAMUS, Mrs.
Painted before or immediately after Lawrence came to London for 30 guineas.

RAPHOE, Bishop of, *see* BISSET.

RAWDON, Lord.
Painted about 1793, for 25 guineas.

READ, Mr. (of Old Jewry).
Painted before or immediately after Lawrence came to London for 20 guineas.

REDESDALE, Lord.
Engraved by George Clint, A.R.A., in 1814.

REGENT, Prince, *see* GEORGE IV.

REICHSTADT, Duc de, Son of Napoleon, *see* ROME.

RICHELIEU, Duc de. *(See Illustration.)*
The picture is in France.

RICHMOND, CAROLINE, Duchess of *(full length)*.
Exhibited: Royal Academy, 1829, No. 102.
British Institution, 1830, No. 77, by the Duke of Richmond.
Engraved by George Raphael Ward, in 1842, and by Robert Graves, A.R.A. Lithographed by G. R. Ward.
The picture belongs to the Duke of Richmond, at Goodwood.

RIDDELL, Mrs.
Exhibited: Royal Academy, 1806, No. 176.

RIDLEY, Miss.
The picture belongs to Walter Ralph Bankes, at Kingston Lacey.

RIPON, FREDERICK, First Earl of.
Exhibited: National Portrait Exhibition, 1868, No. 232, by Earl de Grey and Ripon.

RIPON, SARAH, Countess of.
Engraved by W. J. Edwards.

ROBINSON, Hon. Mr.
Exhibited: Royal Academy, 1793, No. 231, as "Portrait of a Gentleman."

ROBINSON, Hon. JOHN FREDERICK, afterwards Lord Goderich.
Engraved by Charles Turner, A.R.A., in 1824.
A drawing in black chalk was sold at the Artist's sale, June 18, 1830, Lot 402.

QUEEN CAROLINE AND PRINCESS CHARLOTTE.

From the original painting by Lawrence, in the Royal Collection, Windsor Castle.

ROGERS, Samuel.
Drawing in crayons.
Exhibited: National Portrait Exhibition, 1868, No. 312, by Miss Rogers.
Engraved by F. C. Lewis.
Presented to the National Portrait Gallery in 1875 by his nephew, Henry Rogers, No. 400.

ROME, King of, Duc de Reichstadt, son of Napoleon Bonaparte *(full face).* *(See Illustration.)*
Unfinished sketch in oils.
Exhibited: École des Beaux-Arts, Paris, 1897, by the Duc de Bassano.

ROME, King of, Duc de Reichstadt, son of Napoleon Bonaparte *(profile).*
Drawing.
Engraved by William Bromley, A.R.A., in 1830.

ROMILLY, Sir Samuel.
Exhibited: National Portrait Exhibition, 1868, No. 50, by Charles Romilly.
Engraved by S. W. Reynolds.
Bequeathed to the National Gallery in 1887 by Charles Romilly, No. 1,238.

ROSALIE, Countess.
Drawing.
Exhibited: British Institution, 1830, No. 64, by John Meredith.

ROSE, Mr. (of Chancery Lane).
Exhibited: Royal Academy, 1795, No. 168, as "Portrait of a Gentleman."

RUSSIA, Alexander, Emperor of.
Exhibited: British Institution, 1830, No. 21, by George IV.

ST. GERMANS, William, Second Earl of.
The picture belongs to the Earl of St. Germans, No. 141, in the Port Eliot Catalogue.

SALISBURY, Marchioness of.
Exhibited: Royal Academy, 1829, No. 193.

SALTOUN, Alexander George, Sixteenth Lord.
Painted in 1809.
Exhibited: National Portrait Exhibition, 1868, No. 124, by the Senior United Service Club.
Engraved by G. Zobel in 1854.

SANSOM, Philip.
Bequeathed to the National Gallery in 1894 by Miss Ellen Sansom, No. 1,413.

SCHWARTZENBURG, Prince.
Exhibited: British Institution, 1830, No. 89, by His Majesty.

SCOTT, Sir WALTER, Bart. *(See Illustration.)*

Exhibited: Royal Academy, 1827, No. 146.
British Institution, 1833, No. 26, by His Majesty.
Scott Centenary Exhibition, 1872, by Her Majesty the Queen.

The death of Sir Thomas Lawrence prevented his producing a full-length figure of Scott, among other commissions from Sir Robert Peel.

Engraved by J. H. Robinson, R.A., in 1833, by William Humphreys in 1844, ¼, and by J. Horsburgh.

SEAFORTH, FRANCIS, Lord *(whole length).*

Exhibited: Grosvenor Gallery, 1888, No. 36, by Louisa, Lady Ashburton.

SEAFORTH, Hon. MARY FREDERICA *(whole length).*

Exhibited: Grosvenor Gallery, 1888, No. 18, by Louisa, Lady Ashburton.

SEAHAM, GEORGE, Viscount.

Exhibited: Royal Academy, 1824, No. 392, as "The Child of the Marquess and Marchioness of Londonderry.
British Institution, 1830, No. 69, by the Marquess of Londonderry.

SHAFTESBURY, Earl of.

Engraved by Charles Turner, A.R.A., in 1812.

SHAFTESBURY, Countess of (when a child). *(See Illustration.)*

Exhibited: International Exhibition, 1862, No. 228, by Viscountess Palmerston.

SHEEPSHANKS, Mr.

Painted before or immediately after Lawrence came to London for 25 guineas.

SHEPHERD, Sir SAMUEL.

Engraved by J. Richardson Jackson in 1846, ¼

SHEPHERD, Sergeant.

Exhibited: Royal Academy, 1796, No. 183, as "Portrait of a Gentleman."

SIDDONS, Miss MARIA. *(See Illustration.)*

Sketch in oils belonging to Lord Ronald Sutherland Gower.

SIDDONS, Mrs.

Exhibited: Royal Academy, 1797, No. 166, as "Portrait of a Lady."

SIDDONS, Mrs. *(See Illustration.)*

Pastel belonging to the National Gallery.

SIDDONS, Mrs.

Exhibited: British Institution, 1830, No. 73, by the Duke of Bedford.

Engraved by Charles Turner, A.R.A., in 1826.

The picture belongs to the Duke of Bedford, and is No. 264 in the Woburn Catalogue.

SIDDONS, Mrs.

Exhibited: British Institution, 1857, No. 161, by W. Ewart, M.P.

SIDDONS, Mrs., aged 20.

Exhibited: Art Treasures, Manchester, 1857, No. 308, by George Coombe.

SIDDONS, Mrs.

Engraved by John Raphael Smith.

An engraved portrait of Mrs. Siddons belonged to Elhanan Bicknell, and was sold at his sale, April 17, 1863, for 140 guineas, to W. Wells.

SIDDONS, Mrs. *(head size). (See Illustration.)*

The picture was bequeathed to the National Gallery in 1868 by her daughter, Mrs. Cecilia Combe, No. 785.

SIDDONS, Mrs. *(whole length).*

Exhibited: Royal Academy, 1804, No. 193.

Engraved by W. Say in 1810.

The picture belonged, in 1810, to William Fitzhugh, M.P., and was presented by Mrs. Fitzhugh, in 1843, to the National Gallery. Deposited by the Trustees in 1883 in the National Portrait Gallery, No. 698.

SIDDONS, Mrs.

Exhibited: International Exhibition, 1862, No. 218, by R. Tait.

SIDDONS, Mrs.

Sold at Christie's in 1847, G. Morant, owner, for 51 guineas, to Hogarth.

SIDDONS, Mrs. *(whole length).*

Sold at the Artist's sale, June 18, 1831, Lot 102, for 24 guineas, to Wansey.

SIDDONS, Mrs.

Engraved by Noel Kenealy in 1889.

SIDDONS, Mrs.

Engraved by J. Thomson.

SIDDONS, Mrs.

Drawing in black and red chalk.

Engraved by F. C. Lewis.

The drawing belongs to E. Ernest Leggatt, of Enfield.

SIDDONS, Mrs. *(head size).*

Sold at Christie's in 1863, E. Bicknell, owner, for 140 guineas, to Wells.

SIDNEY, Caroline, Viscountess, second wife of the second Viscount Sidney.

Drawing.

Exhibited: Amateur Art Exhibition, 1898, by Hon. Robert Marsham-Townshend.

SINCLAIR, Sir John.

Pencil drawing made before or immediately after Lawrence came to London for 5 guineas.

Engraved by W. Skelton, and by D. Lizars.

SMIRKE, Robert, Jr.
Sold at the Artist's sale, June 18, 1830, Lot 70, for 5 guineas.

SMITH, Sir Sidney.
Exhibited: Art Treasures, Manchester, 1857, No. 212, by John Anderson.
The picture belonged to John Anderson, of Coxlodge Hall.

SOANE, Sir John, R.A.
Exhibited: Royal Academy, 1829, No. 338.
British Institution, 1830, by John Soane, R.A.
The picture is in the Soane Museum.

SODOR AND MAN, Bishop of, *see* Wilson.

SOMERSET, Lady Fitzroy, *see* Bagot.

SONDES, Lord.
Painted before or immediately after Lawrence came to London for 30 guineas.

SONDES, Lady.
Painted before or immediately after Lawrence came to London for 30 guineas.

SOPHIA, H.R.H. Princess.
Exhibited: Royal Academy, 1825, No. 57.

SOTHEBY, William.
Exhibited: National Portrait Exhibition, 1868, No. 164, by Colonel Sotheby.
Engraved by F. C. Lewis.

SOTHERON, Admiral.
Engraved by Charles Turner, A.R.A., in 1839.

SOUTHEY, Robert.
Exhibited: Royal Academy, 1829, No. 172.

SPENCER, Lord.
Painted about 1792 for 30 guineas.

STAFFORD, Marchioness of.
Exhibited: Royal Academy, 1816, No. 48.

STANDISH, Master.
The picture was formerly in the Standish Collection; it belongs to W. B. Beaumont, M.P.

STANLEY, Edward Geoffrey, Lord, afterwards Fourteenth Earl of Derby.
Head.
Engraved by F. C. Lewis.

STANLEY, Charlotte, Lady.
Exhibited: National Portrait Exhibition, 1868, No. 136, by the Earl of Derby.

STEWART, Lord.
Drawing.
Engraved by F. C. Lewis.

STEWART, Major-General the Hon. Charles.
Exhibited: Royal Academy, 1811, No. 88.

STEWART, Lieut.-General the Hon. Sir Charles William, afterwards Marquess of Londonderry.
Exhibited: Royal Academy, 1813, No. 159.
Engraved by Charles Turner, A.R.A., by Henry Meyer, and by W. H. Simmons.

STEWART, the Hon. Frederick.
Exhibited: Royal Academy, 1818, No. 139.

STONESTREET, G.
Painted for the Phœnix Assurance Company.
Exhibited: Royal Academy, 1802, No. 421.

STOWELL, Lord.
Exhibited: Royal Academy, 1824, No. 38.

STRANGE, Sir Thomas.
Engraved by Charles Turner, A.R.A., in 1820.

STRATTON, Mrs.
Exhibited: Royal Academy, 1811, No. 69.
Engraved by Charles Turner, A.R.A., in 1813.

STUART, General James.
Exhibited: Royal Academy, 1801, No. 62.
Engraved by George Clint in 1802.

STUART, Mrs. William *(head size).*
The picture belongs to William Dugald Stuart, of Tempsford Hall, Sandy.

SUFFOLK, John, Earl of.
Exhibited: Royal Academy, 1818, No. 148.
Royal Academy, 1870, No. 76, by the Earl of Suffolk.

SUTHERLAND, George, Duke of.
An early portrait.
Engraved by F. Lignon in 1824.

SUTHERLAND, George, Duke of.
Engraved by S. W. Reynolds in 1839.

SUTHERLAND, Duchess of, *see* GOWER.

SUTTON, Right Rev. C. M., Archbishop of Canterbury.
Exhibited: National Portrait Exhibition, 1868, No. 11, by Lord Canterbury.

SYDNEY, CAROLINE, Viscountess.
Drawing described as the second wife of the Second Viscount Sydney.
Exhibited: Amateur Art Exhibition, 1898, by the Hon. Robert Marsham-Townshend.

TALBOT, Sons of Lord G.
Painted about 1792 for 60 guineas.

TASKER, Mr.
Exhibited: Royal Academy, 1790, No. 268, as "Portrait of an Officer."

TAYLOR, JOHN.
Engraved by Charles Turner, A.R.A., 1831.

TAYLOR, T., Translator of Plato, Aristotle, &c.
Exhibited: Royal Academy, 1812, No. 228.

TCHERNICHEFF, General.
Exhibited: British Institution, 1830, No. 4, by George IV.

TEMPLETON, Lady.
Exhibited: Royal Academy, 1802, No. 5.

THAYER, Miss.
Exhibited: Royal Academy, 1813, No. 63.
British Institution, 1830, No. 46, by F. Knight.
Engraved by W. R. Worthington in 1828, and by E. Wehrschmidt in 1899.

THELLUSON, Mrs. and Child.
Exhibited: Royal Academy, 1804, No. 17.

THOMOND, Marchioness of, *see* INCHIQUIN.

THOMPSON, Mr.
Exhibited: Royal Academy, 1798, No. 253.

THURLOW, EDWARD, Lord.
Unfinished.
The picture belongs to Her Majesty the Queen, at Windsor Castle.
A copy, probably by Richard Evans, was purchased by the Trustees of the National Portrait Gallery in 1874, No. 395.

THURLOW, Right Hon. Lord.
Exhibited: Royal Academy, 1803, No. 21.
An unfinished picture was sold at the Artist's sale, June 18, 1830, Lot 59, for 5 guineas to Eckford.

TORRENS, Major-General, Sir H., K.C.B.
Exhibited: Royal Academy, 1816, No. 161.
Engraved by Charles Turner, A.R.A., in 1817.

TRITTON, Mr.
Engraved by W. Say.

TWISS, Mrs.
Exhibited: Royal Academy, 1801, No. 526.

UPTON, Hon. CAROLINE.
Exhibited: Royal Academy, 1801, No. 190.

UPTON, Hon. SOPHIA.
Exhibited: Royal Academy, 1801, No. 173.

UPTON, Hon. Miss.
Drawing.
Exhibited: British Institution, 1830, No. 63, by Lord Templetown.

VALLETORT, Lord.
Painted about 1792 for 25 guineas.

VAN HAMMER, JOSEPH, *see* HAMMER.

VAN MILDERT, Bishop of Durham.
Exhibited: National Portrait Exhibition, 1868, No. 286, by the Bishop of Durham.
Engraved by Thomas Lupton in 1831.

VANSITTART, Right Hon. NICHOLAS, F.R.S., afterwards Lord Bexley.
Exhibited: Royal Academy, 1823, No. 124, as "The Right Hon. the Chancellor of the Exchequer."

VAUGHAN, Hon. CHARLES E.
Engraved by Samuel Cousins, R.A.

VERNON, Hon. EDWARD VENABLES, Archbishop of York.
Exhibited: Royal Academy, 1823, No. 28.

VYNER, Lady THEODOSIA.
Painted before or immediately after Lawrence came to London for 30 guineas.
Exhibited: Royal Academy, 1791, No. 75, as "A Lady of Quality."

WALES, GEORGE, Prince of.
Pencil drawing made before or immediately after Lawrence came to London for 5 guineas.

WALES, CAROLINE, Princess of, *see* CAROLINE.

WALL, C. BARING, when a boy.
Exhibited: British Institution, 1843, No. 168, by C. Baring Wall, M.P.

WALL, Mrs., *see* BARING.

WALLSCOURT, Lady.

Exhibited: Royal Academy, 1826, No. 65.

Engraved by G. H. Phillips in 1839, ¼, and by T. G. Appleton in 1899.

The picture belongs to Lord Wallscourt.

WALLSCOURT, Lady.

Another picture.

Exhibited: École des Beaux-Arts, 1897, by Charles Sedelmeyer.

WANSEY, Mrs. Elizabeth, of Warminster. *(See Illustration.)*

Miniature painted by Lawrence in 1800.

Belonging to A. H. Wansey, Bristol.

WARD, Robert Plumer *(full length)*.

Engraved by Charles Turner, A.R.A.

The picture belonged to Henry Graves & Co. in 1867, and was sold by them to C. W. Wass in 1872.

WARD, Robert Plumer.

Drawing.

Exhibited: Amateur Art Exhibition, 1898, by the Hon. Mrs. C. Eliot.

WATT, James, LL.D.

Exhibited: Royal Academy, 1813, No. 222.
National Portrait Exhibition, 1867, No. 805, by M. P. W. Boulton.

Engraved by Charles Turner, A.R.A., and by Charles A. Tomkins.

WATTS, Mr.

Painted before or immediately after Lawrence came to London for 15 guineas.

WELLESLEY, Lady Mary, *see* Bagot.

WELLESLEY, Marquess *(half length)*.

Exhibited: Royal Academy, 1813, No. 208.

Engraved by Charles Turner, A.R.A., in 1815, and by Samuel Cousins, R.A., in 1842.

WELLESLEY, Marquess.

Sold at the Artist's sale, June 18, 1831, Lot 123, for 12 guineas to Woodburn.

WELLESLEY, Marianne Caton, Marchioness *(half length)*.

Exhibited: National Portrait Exhibition, 1868, No. 209, by the Duke of Wellington.

Purchased by the Duke of Wellington from the Artist in 1817 for 50 guineas.

WELLESLEY, Marchioness of, when Mrs. Patterson.

A chalk drawing was sold at the Artist's sale, June 18, 1830, Lot 401, for 4½ guineas.

WELLINGTON, Arthur, Duke of, K.C.B.

Exhibited: British Institution, 1830, No. 9, by George IV.

MRS. BANNISTER (NÉE ELIZABETH HARPER).

Wife of the actor "Jack" Bannister.

From the original drawing in chalks by Lawrence, belonging to Malcolm Wagner, Esq.

WELLINGTON, Arthur, Duke of, K.C.B.

Exhibited: Royal Academy, 1825, No. 71.
British Institution, 1830, No. 53.
Victorian Exhibition (New Gallery), 1891, No. 28, by the Right Hon. Sir Robert Peel, Bart., M.P.

Engraved by Samuel Cousins, R.A., in 1847.

WELLLINGTON, Arthur, Duke of, K.G. *(half length).*

Exhibited: National Portrait Exhibition, 1868, No. 199, by the Duke of Wellington.

The picture was bequeathed to the Second Duke of Wellington by the Marchioness Wellesley. It hangs at Strathfieldsaye.

WELLINGTON, Arthur, Duke of, K.G.

Sold at the Artist's sale, June 18, 1830, Lot 69, as a very spirited portrait, for 37 guineas to Harding.

WELLINGTON, Arthur, Duke of, K.G.

Exhibited: Royal Academy, 1896, by the Earl of Rosebery.

WELLINGTON, Arthur, Duke of, K.G.

Exhibited: Royal Academy, 1815, No. 109, as "Field Marshal the Duke of Wellington holding the Sword of State on the last day of Public Thanksgiving at St. Paul's."

Engraved by William Bromley, A.R.A., in 1816.

WELLINGTON, Arthur, Duke of, K.G., on his charger, Copenhagen. *(See Illustration.)*

Exhibited: Royal Academy, 1818, No. 165, as "Duke of Wellington in the dress he wore and on the horse he rode at the Battle of Waterloo."

Engraved by W. Bromley, A.R.A.

The picture belongs to Earl Bathurst, at Cirencester House.

WELLINGTON, Arthur, Duke of, K.G.

Head. Chalk drawing.

Sold at the Artist's sale, June 18, 1831, Lot 122, for 2½ guineas to Tate.

Engraved by F. C. Lewis.

WELLINGTON, Arthur, Duke of, K.G. *(half length).*

Painted in 1821.

Exhibited: Royal Academy, 1822, No. 134.
British Institution, 1865, No. 169, by General Arbuthnot.

Engraved by William Dean Taylor in 1827, by Samuel Cousins, R.A., in 1828, by J. R. Jackson, by Raphael Ward, by E. McInnes in 1844, ✝, and by F. Smith in 1848.

Sold at Christie's at General Arbuthnot's sale, June 29, 1878, for 815 guineas to Davis.

WELLINGTON, Arthur, Duke of, K.G.

Exhibited: Amateur Art Exhibition, 1898, by Messrs. Walker Brothers.

WELLINGTON, Arthur, Duke of, K.G.

Exhibited: Society of British Artists, 1832, No. 355, by Harding.

WELLINGTON, Arthur, Duke of, K.G.

Exhibited: Society of British Artists, 1832, No. 391, by Marshall.

WELLINGTON, Catherine, Duchess of. *(See Illustration.)*

Drawing signed T. L., 1814.

Exhibited: National Portrait Exhibition, 1868, No. 187.
Amateur Art Exhibition, 1898, by the Duke of Wellington.

WEST, Benjamin, P.R.A.

Drawing in black and white chalk.

Sold at Artist's sale at Christie's, June 18, 1831, for 32 guineas to Woodburn.

WEST, Benjamin, P.R.A.

On wood.

Sold at the Artist's sale, June 19, 1830. Lot 419, for 14 guineas.

WEST, Benjamin, P.R.A.

Exhibited: Royal Academy, 1811, No. 113.

WEST, Benjamin, P.R.A. *(full length).* *(See Illustration.)*

Exhibited: Royal Academy, 1821, No. 193.
British Institution, 1830, No. 78.
British Institution, 1833, No. 12, by His Majesty.

The picture is a duplicate of one that was sent to America. It was painted for the Prince of Wales in 1811, and presented by William IV. in 1836 to the National Gallery. No. 144.

WEST, Benjamin, P.R.A.

Oval sketch on panel.

Exhibited: National Portrait Exhibition, 1868, No. 17.
Royal Academy, 1877, No. 255, by J. H. Anderson.

WESTMORLAND, John, Tenth Earl of.

Exhibited: Royal Academy, 1886, No. 36. } by Rt. Hon. Sir Spencer
Guelph Exhibition (New Gallery), 1891, No. 306. } Ponsonby Fane, K.C.B.

WESTMORLAND, John, Eleventh Earl of.

Drawing.

Exhibited: Amateur Art Exhibition, 1898, by the Hon. Gerald Ponsonby.

WESTMORLAND, Countess of, and Child, *see also* Bagot.

Belongs to the Earl of Westmorland, at Apethorpe.

WHITBREAD, Samuel, Jr.

Exhibited: Royal Academy, 1793, No. 7, as "Portrait of a Gentleman."

WHITTINGTON, Mrs.

The picture was sold at Christie's, April 28, 1894, Lot 81, for £750, to L. Lesser.

This picture was sold at Christie's, May 13, 1870, Lot 52, T. Williams, owner, as a picture by Joshua Reynolds, painted in 1785, for 200 guineas to Agnew, and was again catalogued on April 28, 1894, Lot 81, as by Reynolds. In later editions of the catalogue it was altered to Lawrence. As Lawrence did not paint in oils until 1788, either the date or the name of the painter must be wrong.

The picture is at present in the possession of Messrs. Duveen, of Old Bond Street.

WHITWORTH, CHARLES, Earl *(whole length in robes).*

Sold at the Artist's sale, June 18, 1831, Lot 99, for 25 guineas, to G. Ward.

WHITWORTH, CHARLES, Earl *(half length).*

Exhibited: National Portrait Exhibition, 1868, No. 70, by Countess Delawarr.

The picture belongs to Lord Sackville, at Knole.

WHITWORTH, CHARLES, Earl *(three-quarter length).* *(See Illustration.)*

Engraved by Charles Turner, A.R.A., in 1814.

The picture was purchased in 1870 by Henry Graves & Co. for £10, and sold to Sackville Bale for £20. It was sold in 1881 at his sale in 1881 to the French Government for 350 guineas. It is now in the Louvre, Paris.

WHITWORTH, CHARLES, Earl.

Painted with Sir D. Wilkie, R.A.

Exhibited: British Institution, 1862, No. 175, by Sir C. Russell, Bart.

WIGRAM, Sir R.

Engraved by J. H. Watt in 1833.

WIGRAM, Lady.

Exhibited: Royal Academy, 1816, No. 107.
British Institution, 1830, No. 68, by Sir R. Wigram, Bart.

Engraved by Charles Turner, A.R.A., in 1817.

WILBERFORCE, WILLIAM. *(See Illustration.)*

Unfinished.

Presented to the National Portrait Gallery in 1857 by the Executors of Sir Robert Harry Inglis, Bart, No. 3.

WILLIAM IV.

Exhibited: British Institution, 1846, No. 4, by Lord De Lisle.

WILLIAM IV. *(full length).*

Engraved by J. E. Coombs in 1836. †

WILLIAM IV., when Prince William Henry.

Engraved by Edmund Scott in 1788.

WILLIAM IV., when Duke of Clarence.

Exhibited: British Institution, 1833, No. 36, by His Majesty.

WILLIAM IV.

Drawing.

Exhibited: Society of British Artists, 1832, No. 402, by Colnaghi.

WILLIAM IV.

Unfinished.

Sold at the Artist's sale, 1830, for 105 guineas, to Woodburn.

WILLIAMS, Raby.

Painted before or immediately after Lawrence came to London for 15 guineas.

WILLIAMS, Thomas.

Exhibited: Royal Academy, 1789, No. 51, as "Portrait of a Gentleman."

Engraved by Atkinson.

WILLIAMS, Mrs., *née* Currie, as "St. Cecilia."

Exhibited: Royal Academy, 1804, No. 25.
Guelph Exhibition (New Gallery), 1891, No. 172, by Colonel Moreton Wheatley.

WILLS, Rev. Thomas.

Engraved by T. Holloway in 1790.

WILSON, Thomas, Bishop of Sodor and Man.

Engraved by J. E. C. Sherwin in 1782.

WILSON, Mrs., *see* Fry.

WILTON, Countess of.

Exhibited: Art Treasures, Manchester, 1857, No. 217.
Leeds, 1868, No. 1,076, by the Earl of Wilton.

Engraved by G. H. Phillips in 1838. †

WILTON, Countess of.

Chalk Drawing.

Sold at the Artist's sale, June 19, 1830, Lot 410, for 13 guineas.

WINDHAM, Right Hon. William, M.P.

Exhibited: Royal Academy, 1803, No. 105.
National Portrait Exhibition, 1867, No. 864. } by the University College,
Guelph Exhibition (New Gallery), 1891, No. 150. } Oxford.

Engraved by Fry, and by Alais.

WINDHAM, Right Hon. William, M.P.

Purchased by the Trustees of the National Portrait Gallery in 1858, No. 38, and deposited on loan in 1896 at the official residence of the Chancellor of the Exchequer.

WOLFF, Mrs.

Exhibited: Royal Academy, 1815, No. 28.

Engraved by Samuel Cousins, R.A., in 1831.

WOLFF, Mrs.

Drawing.

Exhibited: British Institution, 1830, No. 62, by Miss Croft.

Engraved by John Bromley in 1839.

MRS. MAGUIRE AND ARTHUR FITZ-JAMES.

From the original painting by Lawrence, in the collection of the Duke of Abercorn.

WOLFF, Mrs., and her Son, Hermann.
Drawn in 1818.
Exhibited: Royal Academy, 1879, No. 378, by Mrs. Keightley.
Amateur Art Exhibition, 1898, by Miss Keightley.

WOLFF, Hermann.
Drawing.
Exhibited: Amateur Art Exhibition, 1898, by Lady Nicholson.

WOOD, Mrs.
Exhibited: Royal Academy, 1794, No. 168, as "Portrait of a Lady."

WOODBURNE, Samuel.
Exhibited: British Institution, 1830, No. 84, by S. Woodburne.

WOODFORD, His Excellency Sir Ralph James, Bart., Governor of Trinidad.
Painted for the Hall of the Illustrious Board of Cabildo, of Trinidad.
Exhibited: Royal Academy, 1830, No. 79.
Engraved by Charles Turner, A.R.A., in 1829.

WOOL, Rev. John, Master of Rugby School.
Engraved by Charles Turner, A.R.A., in 1813.

WOOLASTON, William Hyde, M.P.
Drawing.
Engraved by F. C. Lewis in 1830.

WORCESTER, Georgiana Frederica, Marchioness of, first wife of Henry, afterwards Seventh Duke of Beaufort.
The picture belongs to the Duke of Beaufort, at Badminton.

WORCESTER, Georgiana Frederica, Marchioness of *(half length).*
Exhibited: British Institution, 1833, No. 20, by the Duke of Wellington, K.G.
Presented to the First Duke of Wellington in 1830 by the Marquess of Worcester.

WORONZOW, Count Michael.
Exhibited: Royal Academy, 1822, No. 38.

WORONZOW, Countess.
Drawing.
Engraved by F. C. Lewis.

WRIGHT, Mrs. Ichabod, *see* Miss Day.

WYATT, Edward.
Engraved by James Godby in 1810.

WYATVILLE, Sir Jeffry, R.A. *(three-quarter length).*

Exhibited: British Institution, 1830, No. 79, by His Majesty.
National Portrait Exhibition, 1868, No. 220, by Her Majesty.

Engraved by H. Robinson.

The picture belongs to Her Majesty the Queen.

WYNN, Sir Watkin Williams.

Painted before or immediately after Lawrence came to London for 30 guineas.

YORK, H.R.H. the Duke of.

Pencil drawing made before or immediately after Lawrence came to London for 5 guineas.

Exhibited: Royal Academy, 1789, No. 554.

YORK, H.R.H. the Duke of.

Exhibited: Royal Academy, 1814, No. 64.

Engraved by Charles Turner, A.R.A., in 1821.

YORK, H.R.H. Frederick, Duke of.

Exhibited: Royal Academy, 1822, No. 73.

Engraved by G. T. Doo, R.A., in 1824.

The picture belonged to H.R.H. the Duke of Sussex and was sold at his sale, June 24, 1843, for 20 guineas to Mortimer.

YORK, H.R.H. the Duke of, K.G.

Exhibited: Royal Academy, 1816, No. 61.
British Institution, 1830, No. 88, by His Majesty.

YORK, Frederick, Duke of, K.G.

Engraved by Edmund Scott in 1789.

YORK, Archbishop of, *see* Harcourt and Vernon.

YORK, Whittel.

Engraved by Charles Turner, A.R.A., in 1814.

UNKNOWN PORTRAITS.

MASTER IN CHANCERY.

Exhibited: Royal Academy, 1802, No. 422, as "A Master in Chancery."

MILITARY OFFICERS.

Drawing described as "Two Portraits of Military Officers."

Exhibited: Amateur Art Exhibition, 1898, by Walker Brothers.

PORTRAIT.

Head.

Exhibited: Grosvenor Gallery, 1878, No. 1,082, by the Earl of Warwick.

STUDY OF A HEAD.

Exhibited: Grosvenor Gallery, 1878, No. 376, by the Earl of Warwick.

DRAWING.

Small drawing made when the Artist was nine years.

Exhibited: Amateur Art Exhibition, 1898, by the Rev. Canon Richmond.

DRAWING in Crayons.

Exhibited: Society of British Artists, 1833, No. 431, by C. Steadman.

STUDY OF A HEAD.

Drawing.

Exhibited: Grosvenor Gallery, 1877, No. 376, by the Earl of Warwick.

ARTIST, An.

Exhibited: British Institution, 1833, No. 16, by Sir Jeffry Wyatville.

GENTLEMAN.

Exhibited: Royal Academy, 1788, No. 110, as "Portrait of a Gentleman."

GENTLEMAN.

Drawing described as "Gentleman unknown."

Exhibited: Amateur Art Exhibition, 1898, by W. R. Malcolm.

GENTLEMAN.

Exhibited: Royal Academy, 1791, No. 429, as "Portrait of a Gentleman."

GENTLEMAN.

Exhibited: Royal Academy, 1795, No. 55, as "Portrait of a Gentleman."

LADY.

Exhibited: Royal Academy, 1787, No. 207, as "Portrait of a Lady."

LADY.

Drawing described as "Figure of a Lady."

Exhibited: Amateur Art Exhibition, 1898, by George Hensman.

LADY.

Drawing described as "Head of a Lady."

Exhibited: Amateur Art Exhibition, 1898, by S. J. Hodgson.

LADY.

Exhibited: Royal Academy, 1788, No. 60, as "Portrait of a Lady."

LADY.

Exhibited: Royal Academy, 1788, No. 113, as "Portrait of a Lady."

LADY.

Exhibited: Royal Academy, 1789, 194, as "Portrait of a Lady of Quality."

LADY.

Exhibited: Society of British Artists, 1832, No. 193, by Major Beauclerc.

LADY.

Exhibited: Society of British Artists, 1832, No. 28, by Major Beauclerc.

LADY.

Exhibited: Society of British Artists, 1833, No. 26, by E. Perry.

LADY.

Drawing described as "Lady unknown."

Exhibited: Amateur Art Exhibition, 1898, by W. R. Malcolm.

LADY.

Drawing described as "Lady unknown."

Exhibited: Amateur Art Exhibition, 1898, by Lady Wellesley.

LADY.

Exhibited: British Institution, 1866, by the Rev. Francis Trench.

LADY.

Exhibited: Bethnal Green, 1872, No. 22, by Sir William Wallace, Bart., M.P.

The picture was bequeathed to the Nation by Lady Wallace in 1897. (Hertford House Collection.)

LADY.

Exhibited: Grosvenor Gallery, 1879, No. 764, by William Russell.

LADY *(head size)*.

Exhibited: Grosvenor Gallery, 1888, No. 192, by Sir George Beaumont, Bart.

LADY.

Head.

Exhibited: Grosvenor Gallery, 1889, No. 153, by A. W. Rixon.

LADY, with a large book.

Study.

Sold at the Artist's sale, June 19, 1830, Lot 414, for 8 guineas.

LADY.

Purchased by the National Gallery in 1871, No. 893.

LADY, YOUNG.

Exhibited: Royal Academy, 1787, No. 229, as "Portrait of a Young Lady."

WARREN HASTINGS.

From the original painting by Lawrence, in the National Portrait Gallery, London.

LADY, YOUNG.
Exhibited: Royal Academy, 1787, No. 258, as "Portrait of a Young Lady."

LADY, YOUNG.
Exhibited: Royal Academy, 1823, No. 445, as "A Young Lady."

LADY, YOUNG.
Exhibited: British Institution, 1856, No. 101, by Edward Barrett.

MOTHER AND CHILD.
Exhibited: "Fair Children" (Grafton Gallery), 1895, by Henry Wallis.

BOY.
Head. Sketch.
Exhibited: British Institution, 1853, No. 123, by Lord C. Townshend.

BOY.
Drawing described as "Head of a Boy," belonging to Lady Arthur Wellesley.

BOY, Head of a.
Drawing.
Exhibited: Amateur Art Exhibition, 1898, by Lady Arthur Wellesley.

BOY, Head of a.
Drawing.
Exhibited: Leeds, 1868, No. 2,770, by James T. Knowles.

CHILD.
Exhibited: Royal Academy, 1826, No. 595, as "A Child."

CHILD, Head of a.
Exhibited: British Institution, 1833, No. 21, by David Baillie.

CHILD, with flowers.
Exhibited: British Institution, 1847, No. 166, by Major Boyce.

CHILD on a Bank.
Engraved by W. Bond in 1794.

CHILDREN, Two heads of. Part of a group.
Sold at the Artist's sale, June 18, 1830, Lot 87, for 205 guineas to Lord Charles Townshend.

CHILDREN (two) EMBRACING.
The heads only, the group partly made out in chalk.
Sold at the Artist's sale, June 18, 1830, Lot 71, for 195 guineas, to Lord Charles Townshend.

CHILDREN, Three heads of.
Painted in emulation of Reynolds's "Angels' Heads."
Sold at the Artist's sale, June 19, 1830, Lot 433, for 121 guineas

GIRL, Study of a.
Exhibited: British Institution, 1833, No. 23, by H. A. J. Munro.

GIRL'S HEAD.
Sketch.
Exhibited: "Fair Children" (Grafton Gallery), 1895, by James Knowles.

GIRL'S HEAD.
Sketch.
Exhibited: École des Beaux-Arts, Paris, 1897, by the Comtesse de Ganay.

GIRL.
Unfinished.
Exhibited: Royal Academy, 1895, No. 33, by Mrs. Martin Colnaghi.

FANCY SUBJECTS.

ARIEL AND FERDINAND.
Chalk Drawing.
Sold at the Artist's sale, June 18, 1831, Lot 129, for 11 guineas, to Evans.

AVALANCHE.
Sold at Christie's in 1854, Lord C. Townshend, owner, for 161 guineas.

CHARITY.
Exhibited: "Fair Women" (Grafton Gallery), 1894, by Henry Samuel.

CUPID AND PSYCHE.
Drawing made when the Artist was sixteen years old.
Exhibited: Amateur Art Exhibition, 1898, by Lady Nicholson.

DANCING GIRL.
Engraved by Mrs. M. Cormack in 1892.

FAIR FORESTER.
Engraved by G. T. Doo, R.A., in 1835.

FAITHFUL FRIENDS, The, *see* MRS. MAGUIRE.

FANCY GROUP.
Exhibited: Royal Academy, 1806, No. 91, as "Fancy Group."

GIPSY, The.

Exhibited: British Institution, 1855, No. 114.
Royal Academy, 1884, No. 201.
Art Treasures, Manchester, 1857, No. 214, by the Royal Academy.

Engraved by S. W. Reynolds in 1840. †

The picture was Lawrence's Diploma Work and hangs in the Diploma Gallery at the Royal Academy.

GIRL DANCING, playing tambourine.

Sold at Christie's in 1869, Rothschild, owner, for £29 10s., to Waters.

HOMER RECITING HIS POEMS.

Exhibited: Royal Academy, 1791, No. 180.

A critic of 1791 says of No. 180: "As friends to young artists in general we recommend Mr. Lawrence to be careful in mounting the *Historic Pegasus*—this picture by no means presages great success in this line; the figures have all the appearance of painted stones."

LANDSCAPE.

Exhibited: Society of British Artists, 1832, No. 313, by Pickering.

LANDSCAPE.

Exhibited: Society of British Artists, 1832, No. 328, by Pickering.

LANDSCAPES.

Drawings described as "Twelve Landscapes."

Exhibited: Amateur Art Exhibition, 1898, by Walker Brothers.

LANDSCAPE.

Exhibited: École des Beaux-Arts, Paris, 1897, as "Sketch of a Common Wood," by M. Bonnat.

LANDSCAPE: MEADOWS OPPOSITE SLOANE STREET. *(See Illustration.)*

Chalk Drawing in the British Museum.

MAD GIRL.

Exhibited: Royal Academy, 1787, No. 184.

PEASANT GIRL.

Exhibited: British Institution, 1806, No. 3.

PROFFERED KISS.

Engraved by G. T. Doo, R.A., in 1835, and by R. Smythe in 1892.

PROSPERO RAISING THE STORM.

From Shakespeare's "Tempest."

Exhibited: Royal Academy, 1793, No. 191.

REGARD.

Drawing.

Engraved by J. Thomson in 1826.

RURAL AMUSEMENT, *see* PATTERSON.

ST. CECILIA.

Part only painted by Sir T. Lawrence.

Lithograved by R. T. Lane, A.R.A., in 1831.

The picture belonged to J. Williams in 1831.

SATAN.

Exhibited: Royal Academy, 1797, No. 170, as "Satan Calling his Legions from First Book of Milton."
British Institution, 1830, No. 82, by A. Keightley.

The picture was sold at the Artist's sale, June 18, 1831, Lot 151, for 480 guineas.

Engraved by Robert Graves, A.R.A., for "Milton's Works."

The picture is now in the Diploma Gallery at Burlington House.

SISTERS, The.

Engraved by Norman Hirst in 1891.

VESTAL VIRGIN.

Exhibited: Royal Academy, 1787, No. 255.

MEADOWS OPPOSITE SLOANE STREET.

From the original drawing by Lawrence, in the British Museum.

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THIS EDITION

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